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REPRESENTATIVE MONTHLY
OF
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TOKYO JAPAN

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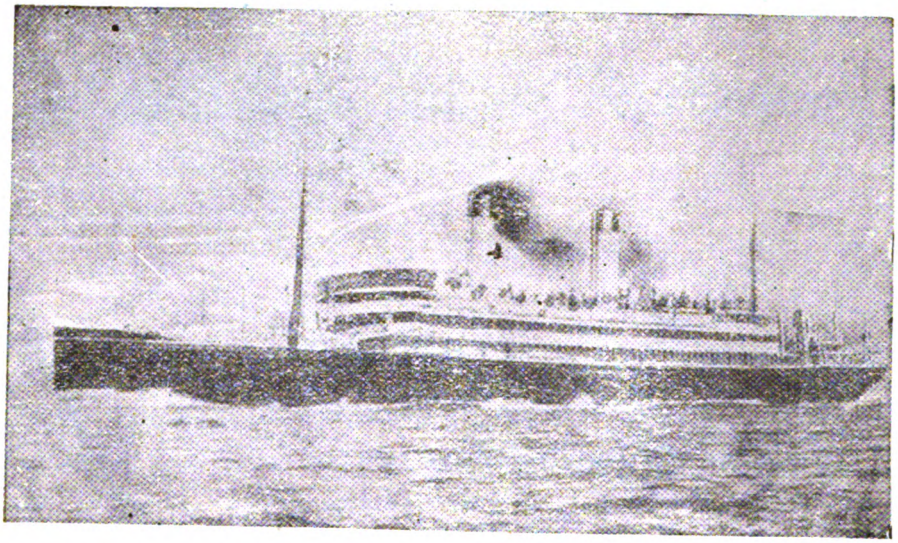

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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The Most Typical Set of the Girls' Dolls Festival in Japan
Série de poupées avec des décors bien montés à la fête des petites filles au Japon

The Girls' Dolls Festival at a Certain City Kindergarten
Fête des petites filles-poupées à une école maternelle

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The Site of the Old Barrier at Hakone
Aspect de la vicille barrière de Hakone

Graves of Soga Brothers
Tombes des frères Soga

Moto-Hakone

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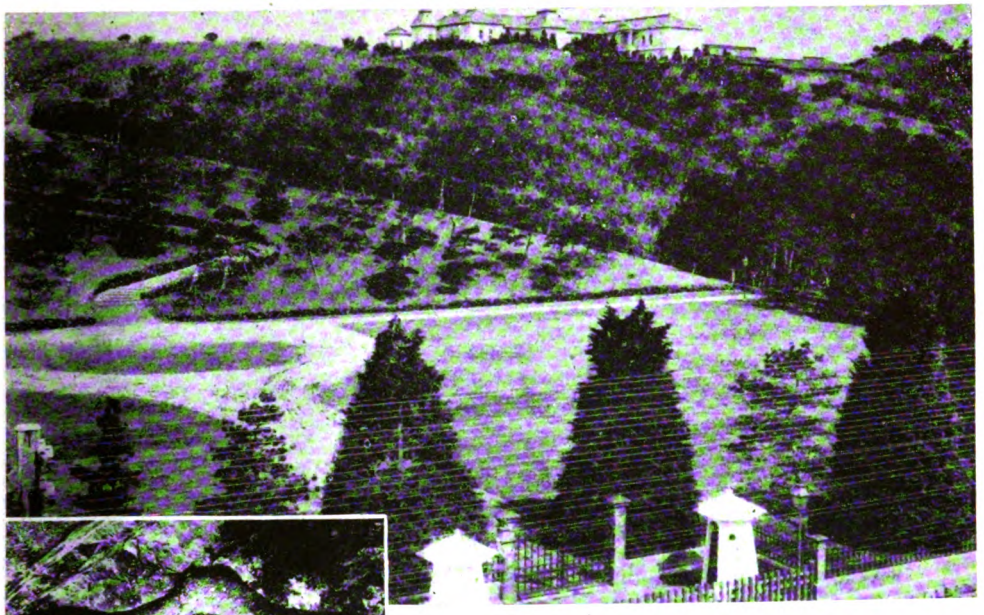
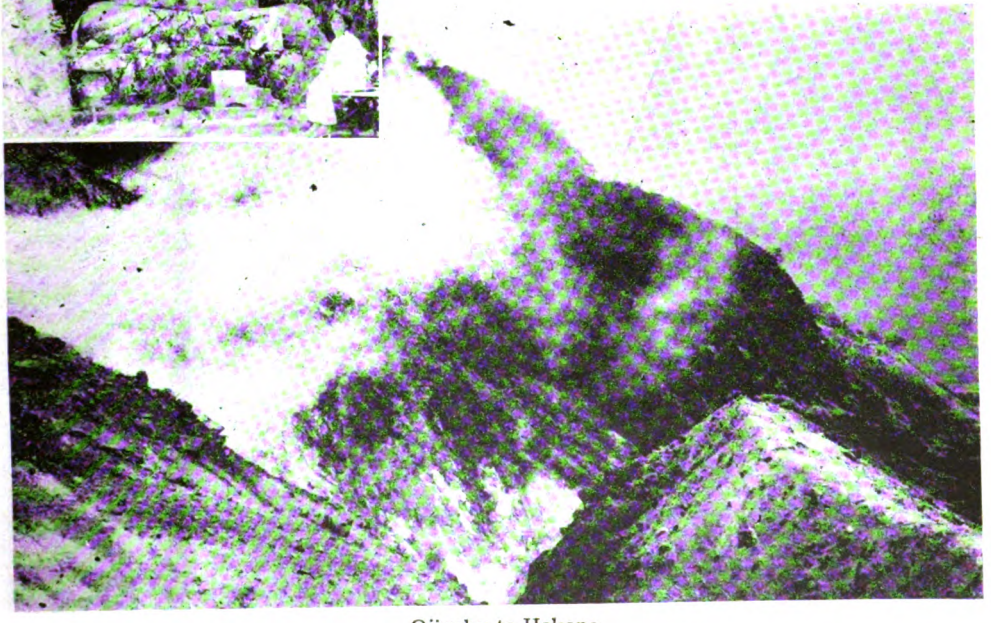


An Imperial Detached Palace, Hakone
Palais impérial de Hakone

A Way-side *Jizô*
Jizô au bord du chemin



Ojigoku ta Hakone
Ojigoku à Hakone

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Shop-quarters within the Precincts of the Kwannon Temple, Asakusa

Echoppes dans l'enceinte du temple de Kwannon à Asakusa

Plum Trees Full Bloom

Pruniers en pleine floraison

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THE JAPAN MAGAZINE

VOL. XV MARCH, 1925 No. VII

The Month In Progress

THE EDITOR'S DIARY

FEB. 16.—The ex-Emperor of China, who lives a lonely life in a humble house beside the Japanese Legation, Peking under the care of the Japanese Minister, expresses the desire to visit Japan and to see the Prince Regent.

Feb. 17.—The Imperial Household Department has decided to purchase 15 Imperial and other state carriages from England, for use in Imperial processions of the first order, as most of the gilded carriages formerly in use were destroyed in the earthquake and automobiles only have been employed in Imperial cortèges since then. The total cost of the carriages is estimated at 300,000 yen.

Feb. 18.—The battleship *Kaga* will be remodelled into a seaplane tender of up-to-date type by the summer of 1926 at the latest. She will be fitted with equipment designed on the basis of practical knowledge.

Feb. 19.—Mr. W. Seki, the Parliamentary Undersecretary of War, died of illness on the 18th. He rose from a school teacher and studied in universities in America, receiving the degree of M.A.

Feb. 20.—The Privy Council on the 20th passed the universal suffrage law.

Feb. 21.—Viscount Makino was chosen the Keeper of the Privy Seal in succession to Viscount Hirata, and he will be succeeded by Dr. T. Ikki as the Minister of the Imperial Household.

Feb. 23.—The cause of the explosion of No. 3 SS Naval airship on March 15th has been inquired into carefully by a committee for the past year, and Dr. Terada, a member of the committee, has discovered it to have been a transmitted electric wave.

Feb. 24.—The Universal Suffrage Bill was introduced in the Lower House on the 21st.

Feb. 25.—The Statistical Section of the Tokyo Municipality has given out returns of the earthquake in September, 1923. According to them, the total losses are estimated at 5,500,000,000 yen, of which 3,662,160,000 yen, or 66 per cent. belongs to Tokyo and the rest Yokohama and other districts. The total number of the killed or wounded in the catastrophe amounted to 156,693, nearly equal to the total number of the killed and wounded in the Japan-Russian War. Of the above losses of property, merchandise amounted

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to 2,030,090,000 yen, buildings to 1,874-710,000 yen household furniture and utensils to 869,460,000 yen and articles in storage to 106,630,000 yen.

Feb. 26.—Dr. Sata of the Tokyo Tubercular Laboratory, Osaka has published a report of the study of the existence of tubercular bacilli in the open air. According to it, the bacilli of lung disease outlive all other disease-germs in the air in April and October, when the direct light of the sun has a temperature of 86° F., at which the dry bacilli live for about one hour and a half. This makes the above months a period when the utmost care should be taken in preventing infection. In November, December and March, when the direct light of the sun has a temperature of 70° F., the wet bacilli are alive for 6 hours and the dry bacilli for 3 hours. This is the most dangerous period of the year for infection of the disease. In May, the wet bacilli perish in 1 hour and 35 minutes and the dry bacilli in 35 minutes, as the direct light of the sun has a temperature of 91° F. In June, when the direct light of the sun has a temperature of 90° F., the wet bacilli are alive 45 minutes and the dry bacilli 25 minutes. In the period from the end of September to the beginning of October, the wet bacilli are alive 30 minutes and the dry bacilli 15 minutes, as the direct light of the sun is 96° F. In July, the wet bacilli perish in 10 minutes and the dry bacilli in 5 minutes under the temperature of 111° F. of the direct light of the sun. This is the safest period. In August, when the direct light of the sun is of 120° F., the wet and dry bacilli perish in 15 minutes.

Feb. 27.—The basic treaty between Japan and Russia was approved by the Privy Council on the 25th, when the Cabinet met and held the last conference on the question. Later, the Premier repaired to the Palace and obtained Imperial sanction to ratify the treaty.

Feb. 28.—A memorial proposing the abolition of the system of licensed prostitution was discussed by a committee of the Lower House on the 27th. Mr. Kataoka, the Parliamentary Undersecretary of Home Affairs, opposed the proposal, stating that the Government has no intention to restrict or abolish the system, as while it can not be considered good, social morality is not yet so developed as to justify its abolition, and if it is abolished, it will only encourage private prostitution, which is worse when it is noted that a medical examination recently made of 4,854 unlicensed prostitutes, revealed the fact that 2,188, or about one-half, had venereal diseases, which proves that they are more injurious to public health than licensed prostitutes. The memorial was rejected.

March 1.—Mr. B. Suzuki, the leader of the Japan Labour Federation, has been chosen the first candidate as deputy of labourers at the 7th International Labour Conference to be held at Geneva in May next.

March 2.—Mr. K. Koike, the President of the Tokyo Gas Works and the Koike Bank, Ltd., died of lymphadenitis of an acute nature on March 1st. His heir is at Oxford University.

March 3rd.—The Universal Suffrage Bill passed the Lower House on the 2nd.

Professor Mukoyama of the Osaka Higher Technical School will go to Europe

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and America this spring to prosecute his studies regarding his peculiar method of artificial silk manufacturing, in which he has been interested for the past ten years, the only student of the subject in Japan. He has found a process of producing a kind of artificial silk better than that in the market, which is of 1,125 grams in tenacity. He is not satisfied with it, but wants to produce one which is as equally resistant against water as natural silk.

March 4.—The House of Representatives has passed a resolution expressing congratulations on the recovery of friendship between Japan and Russia.

Marquis Kuni came back from England on the 3rd by the *Kashima-Maru*. He went there in May, 1924 and studied principally military science and languages.

March 5.—The Cabinet has decided to introduce a bill concerning the law of the Japan Wireless Telegraph Company. The bill provides for the establishment of the company with a capital of 20,000,000 yen for the purpose of making equipment for wireless telegraphy and accessories for use by the Government. The Government will aid the company in the form of the plant run by it at present and land purchased for it getting a number of shares in lieu of capital on which no dividend is to be paid by the company for the first ten years.

General Iguchi on the second reserved list died on the 4th at the age of 71, with the relapse of kidney-disease. In the war with Russia, he distinguished himself as a staff officer attached to the general headquarters of the Manchurian army.

March 7.—No through railway service between Japan and European Russia will be resumed as a result of the new Russo-Japanese entente until about September next, for there is much to be arranged between the railways concerned.

March 9.—The Federation of Athletic Sports of All Japan has been organized, its foundation meeting having been held in Tokyo on the 8th and Mr. R. Hiranuma, M. P., being selected the Managing Director.

March 10.—Arrangements have been concluded for starting work on the first underground line between Uyeno and Tokyo of the Tokyo Underground Railway Co., under the control of Okura & Co. early in April. The cost of construction is estimated at 6,000,000 yen for the distance of 1.6 miles between the two places and it will take about two years to complete the work. This is to be the first underground railway service in Japan.

The Aviation Bureau of the Department of Communications has decided to start a regular air mail service between Tokyo and Osaka in this fiscal year, accomplishing the project long pending in the Japanese aerial and communications world. It is probable that the decision will be carried out in May or June next. The service will be connected with the present weekly services run privately between Sakai, Takamatsu and Tokushima and between Osaka, Fukushima and Beppu, connectmg Tokyo, Shikoku and Kyushu.

March 11.—The Live-Stock Exhibition has been opened at Uyeno, Tokyo. It will be held from March 10 to May 18.

Countess Mutsu, accompanied by her son, is sailing for England, her native

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country. She has been teaching foreign languages to H.I.H. Prince Chichibu and will act as his guide in England, which he is to visit shortly.

Feb. 12.—The silver wedding of T.I.M. the Emperor and Empress has been officially announced to be held on May 10.

March 13.—The Tokyo Municipal Statistical Bureau has published returns concerning suicide. It is shown by them that during 1924, there were 1,220 suicides in Tokyo, consisting of 664 men and 556 women. The latter is 45.57 per cent. of the total, much greater than in Europe and America. Suicides were committed mostly in May and least in February. The most popular methods were the taking of rat-poison, followed by hanging, drowning, cutting by edged-tools, jumping in front of trains and taking poison in the order named. The suicides were mostly of 21-30 years of age in both sexes. Those afflicted with incurable diseases form most of the suicides, and mental derangement, family discord and misfortune were other reasons.

March 14.—The Imperial Aviation Association has offered to the *Tokyo Asahi* 50,000 yen as prizes to the aviators participating in the paper's undertaking of a flight to Europe.

March 15.—The total military expenditure defrayed by Japan during the ten years since the Tsingtau Battle reached something like 900,000,000 yen.

Part of the Primary School Children's Manual Works Exhibition
Exposition d'ouvrages manuels d'enfants à une école primaire

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Rapports de la France et du Japon

L'entrée en relations du Japon avec la France date de la 14e année de Tempô (1842). En cette année-là un navire français aborda aux îles Riu-Kyu qu'il explora et où il laissa un Français.

Au mois de février 1864, deux navires de guerre français arrivés dans ces mêmes îles, demandèrent l'ouverture du commerce. La même année au mois de juin, trois navires de guerre français vinrent à Nagasaki demander la permission de se ravitailler d'eau et de combustible et adressèrent au gouverneur de Nagasaki une lettre le priant d'assurer un bon accueil aux Français qui viendraient à faire naufrage dans les eaux japonaises. A quoi ce dernier ne fut pas libre de répondre, parce qu'alors le shogunat Tokugawa n'avait pas encore aboli son édit de fermeture du pays aux étrangers.

La 6e année d'Ansei (1859), le shogunat permit aux Etats-Unis, à la Russie, à la France, à l'Angleterre et aux Pays-Bas de faire le commerce dans les trois ports de Yokohama, de Nagasaki et de Hakodate—c'était en vertu d'un traité provisoire conclu l'année précédente. Cette même année, le 12 août, le ministre de France, de Bellecourt arriva au Japon, vint à Yedo et fut reçu en audience par le 13e Shogun Iesada, représentant politique de notre pays.

La 3e année de Bunkyu (1863), au mois de mai, le clan de Tchô-shu, qui s'était fait le protagoniste des partisans du mouvement anti-étranger, ouvrit le feu contre les bâtiments américains, français et hollandais, qui passaient par le détroit de Shimonoseki. Le 5 juin, les navires français revinrent attaquer Tchōfu et défirent les troupes de Tchô-shu qui leur ripostèrent, mais en vain, à cause de la faiblesse de leurs canons.

Le véritable mobile qui poussa le clan de Tchô-shu à cet acte d'hostilité contre la France s'explique par l'existence au sein de ce clan d'un certain nombre de fanatiques convaincus des avantages nationaux de la xénophobie et par leur accord avec les politiques de Kyôto, désireux de trouver là une bonne occasion de renverser le shogunat; ce dernier, en effet blâmé par l'étranger aussi bien que par la Cour, devait finir par tomber.

D'autre part, les samurai, fiers de leur bravoure depuis l'antiquité et à présent pourvus de leurs armes traditionnelles et de nouvelles armes d'importation hollandaise, s'y fiaient trop pour ne pas mépriser les étrangers, lorsque l'artillerie supérieure des navires français, embossés hors de la portée de nos canons, révéla sa puissance et put tirer en toute sûreté et efficacement contre leurs agresseurs.

C'est alors que les Japonais, ayant éprouvé la force militaire supérieure des Français, perdirent complètement leurs illusions. Ajoutez à cela que les gens informés des nouvelles d'Occident par l'intermédiaire des lettrés connaissant le hollandais, étaient au courant des choses du monde et de la puissance militaire des Français, dominateurs du Continent Européen depuis Napoléon le Grand jusqu'à Napoléon III qui régnait alors en France.

Léon Roches, ministre de France de 1864 à 1868, s'efforça très sincèrement d'introduire au Japon une culture nouvelle et donna à cet égard divers conseils utiles au Shogunat, qui délégua en conséquence à Paris Shibata Hyûganokami-Taketada, ministre des relations extérieures, chargé

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d'appeler au Japon des instructeurs militaires français. Bien accueilli par Napoléon, III, il engagea en France des officiers de l'Armée et de la Marine, ainsi que des ingénieurs de constructions navales, et un arsenal fut fondé à Yokosuka (1866); les Français y restèrent jusqu'en 1878.

La 3e année de Keiô (186"), le Shogun Keiki envoya à l'Exposition universelle de Paris son frère Tokugawa Minbutaiyu-Akitaké et l'y fit accompagner par Mukoyama-Hayatonosho, ministre des relations extérieures qu'il nomma chargé d'affaires à Paris. Il faut avouer que ce seul fait de déléguer son propre frère—chose inouïe—prouve combien le gouvernement des Tokugawa se fiait alors à la France et combien il attachait d'importance à son amitié.

En conséquence diverses institutions de France furent successivement introduites.

On sait que les exercices militaires se firent tout à fait à la française. Les panaches rouges ou blancs, qu'on adopta, furent calqués sur ceux des képis ou shakos français et l'emploi, pour cadencer le pas, de la trompette et du tambour, emprunté aussi à l'armée française.

Sur ces entrefaites, arriva la Restauration Impériale.

La France accrédita auprès de la Cour Impériale comme ministre plénipotentiaire Maxime Outrey auquel succéda, la 4e année de Meiji (1871), Jules François Gustave Berthélemy, qui nous informa du changement de régime politique en France à la suite de la guerre franco-allemande et de la nomination du Maréchal de MacMahon à la présidence de la République Francaise.

Le gouvernement impérial ne voulut pas alors demander l'instruction militaire à l'Allemagne récemment victorieuse, mais en souvenir de la vielle amitié, il préféra s'adresser à la France pour cela.

Il engagea aussi à son service le légiste français Boissonade de Fontarabie, qui élabora le Code pénal, le Code de procédure criminelle, etc.

Depuis cette époque, le Japon est redevable en bien des choses à la culture française.

Feu le Vte Kuroda Kiyoteru et M. Kume Keiichiro firent leurs études de peinture auprès de Raphaël Colin, un des maîtres de la peinture frnçaise, pour professer ensuite à l'Ecole des beaux-arts de Tokyo, ce qui amena la substitution de l'école française à l'école italienne, jusque là en vogue, ainsi que le stage indispensable à Paris des peintres japonais à l'européenne.

Depuis son arrivée au Japon, S. E. M. Claudel, ambassadeur actuel de France, fait des efforts considérables pour resserrer les bonnes relations des deux pays, ce qui lui a gagné la reconnaissance de toute la nation japonaise. Pour atteindre ce même but par la voie de l'Indochine française, il a fait venir au Japon M. Merlin, gouverneur général d'Indochine. En réponse à cette démarche, le Japon envoya pour rendre sa visite à celui-ci en janvier dernier le Prince Yamagata Isaburo, ambassadeur extraordinaire.

Il n'est pas nécessaire d'insister sur ce que cet échange protocolaire d'ambassadeurs doit avoir de résultats moraux utiles.

Le diplomate doublé d'un poète a été si bien accueilli par nos gens de lettres et nos artistes qu'à l'expiration de sa mission et à l'annonce de son départ, ils ont été unanimes à faire des démarches pour le retenir au Japon.

Par ses soins, une exposition d'oeuvres d'artistes des deux pays se tient régulièrement en France et au Japon. C'est ainsi

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que, ce printemps, une exposition de peinture française, prémisses données, à notre monde artistique, s'est déjà tenue au parc d'Ueno.

S. E. M. Claudel a composé *La drame japonaise "Kague"*, qui a été exécutée par M. Matsumoto Koshiro, acteur japonais de premier ordre du Théâtre Impérial.

Combien de poètes étrangers ont su comme lui pénétrer jusqu'à l'âme japonaise et la saisir aussi parfaitement?

Dans les oeuvres d'art comme la sienne, créées et interprétées par des étrangers, les Japonais trouvent une suggestion qui les conduit à des résultats vraiment inattendus.

Passons à la pure littérature. Parmi toutes les oeuvres des grands écrivains français, qui ont été le mieux goûtées des Japonais, il faut signaler celles de Victor Hugo.

Elles ont le plus vivement impressionné les Japonais depuis le commencement de Meiji, alors que la politique les enfiévrait.

Dans le monde des penseurs, le *Contrat Social* de Rousseau était considéré comme le livre par excellence par les Japonais, à l'époque où le régime parlementaire n'était pas encore établi.

On a bien accueilli les comédies de Molière, les romans historiques d'Alexandre Dumas père et fils.

Sont venus aussi les romans naturalistes de Maupassant, de Zola, qui ont révolutionné le monde littéraire japonais.

Ajoutons à cette nomenclature Verlaine, aussi goûté par les Japonais.

En somme les Français et les Japonais se rencontrent sur nombre de points qu'on peut dire communs aux deux nations, à savoir: se passionner pour certains goûts artistiques: être portés à l'enthousiasme; concentrer la vie sur la beauté. C'est ainsi que les bonnes relations des deux pays ne reposent pas sur les seules considérations de la politique diplomatique, mais sur la sauvegarde des arts et de la civilisation du monde, mais sur la confraternité humaine, sans qu'il soit nécessaire d'y mêler aucun calcul d'interêt, aucun artifice machiavélique, puisqu'elles ne sont ni accompagnées de mesquines questions d'intérêts, ni précédées de questions de droits à revendiquer.

Ainsi basées, elles ne peuvent qu'être indestructibles.

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Hakone Ramblings

By Kate Goodman Inazawa

Hakone-ji wo waga koye kureba
Izu no umi ya
Oki no kojima ni
Nami no yoru miyu.
—*Sanetomo.*

"Emerging from Hakone pass,
Out across the distant sea I gaze,
Beholding many islands fair,
The white waves breaking at
their feet."

Usually, treasured among the most delightful memories of visitors to Japan are the first trip to Nikko and the first exploration of the Hakone mountains. In the following story there may not be much that is new or exciting, but because the region is one so generally known and loved, it is hoped these simple reminiscences will bring back pleasant memories to any who may chance to read them.

It was just eleven years ago this month (November) that the trip described below was enjoyed by my husband and myself. After the somewhat strenuous years we had spent in California we found the simple life and quaint customs of Japan very restful and charming. In order to give those who know only the European-style hotels at Nikko and Hakone an idea of just what this simple life was like, many otherwise trivial details are included herein.

Just when the maple leaves were casting lovely crimson shadows over the entrance to the "Naraya," a semi-foreign hostelry at Miyanoshita, we took lodgings there for a few days. After a good night's rest in rooms with massive wooden doors and foreign keyholes, but — marvelous to relate—no keys, we started out for a long day's hike at about eight o'clock on a crisp fall morning.

And what a heavenly day it was! We walked for three hours before reaching the lake near the summit called Ashi-no-ko, stopping several times to rest at tea-houses along the route, and once going out of our way to see a very curious display of cascades called Chisuji-ga-taki or "The Waterfall of a Thousand Threads." From this point we began to ascend rapidly toward the heights and the views were very fine—sometimes through a tangle of shrubbery and then again coming out on high lonely places where we gazed far down at Enoshima and the sea below. When very near the lake we passed two hoary stones commemorating the historic Soga brothers, Juro and Goro, and the latter's sweetheart—Tora.

After wending our way through a small country village such as abound everywhere in these Islands, we came to Lake Ashi, famous for the reflection of Mt. Fuji which can be seen in its clear waters at about eight o'clock on a fair day. How entrancing the view appeared as we suddenly came in sight of this volcanic lake! In the distance, on Togo Island, was the Imperial Villa, and a hotel; bare hills rose up on the opposite side, and rich autumn foliage was all about us. A small pavilion near the lake contained a modest refectory and here we ordered luncheon which we ate in Japanese style on the balcony. This overlooked the water and a boating party picnicking in the arbor below. Food appeared to be exceedingly scarce on those

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cold, lonely heights, as it had be transported by packhorse or man power, so it did not take long to consume the rice and broiled chicken, green tea and fruit which made up the ménu.

It was too late to enjoy the famous view of Fuji-san reflected in the lake and it was a little cloudy besides, so I gave up hope of seeing the lovely mountain at all that day, and was for returning the same easy way we came up. Not so my enterprising husband. He had diligently inquired at the teahouse and had learned that there was another road to Miyanoshita which led through sulphur fields and curious rock formations, and this unknown land I was finally persuaded to explore with the "faithful partner of my joys and sorrows."

The sun was half-heartedly struggling through the clouds. It was far too cold to enjoy a boat-ride or even to write postal cards to one's friends below, so we started joyfully out on foot to negotiate the twelve or fourteen miles of mountain road which lay between us and the hospitable "Naraya."

Passing out through a stately cryptomeria grove surrounding an old temple with its flight of moss-covered granite steps, we came out upon the highroad which ran beside but far above the lake. This road led through an enchanting Forest of Arden, with fascinating glimpses of the sun-flecked water below. The old temple we did not visit, as the steps were many and we had quite a jaunt before us, but it was a scene to be held in the memory, especially with the aid of a certain Japanese poet who thus touches off this cryptomeria wood with its air of enduring peace.

"Kumo noita—atono shizugeshi
Natsu kodachi."

No sooner doth the rocking
tempest pass,
Than the cedars tall stand in
thick ranks, serene as ever.

After the temple trees ceased, a footpath led us directly onward. When we came out of that we found ourselves high above the lake, and there before us was Fuji-san, the sacred mountain of Japan—the snowy cone, the dark streaks running through the dazzling white, the perfect shape, the blue mists and clouds rolling away below—all, all as we had seen it pictured a thousand times,—we needed no guide to tell us that it was indeed Fuji. Felicitating ourselves, we walked on, imagining ever new delights in store.

Then began our steady tramp of five miles or more to the end of the lake, but we could walk rapidly as the path was good and mostly on the level. Truly it was "a footpath of peace" and lovely beyond description. We caught glimpses of the lake every little while, and Fuji-san growing ever more distinct and glorious enticed us on. Here and there a white sail appeared on the water and at times we could hear the voices of the few voyagers who were traversing the lake far below the wooded heights on which we were walking. Everywhere scarlet maple leaves alternated and contrasted with the dark green of cypress, pine, fir and oak. How exquisite it was to live and breathe on such a day—all the senses satisfied and the heart at rest!

Finally we came out upon the lake and a little teahouse which marked the terminus of the second lap of our day's journey. We began to feel a little tired and were glad of tea and wafers, thin as they were. But the test of endurance was yet to come. Lake Ashi is about 4000 ft. above sea level, but there are

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several peaks which rise much higher than this. Up one of these we must toil before beginning our descent on the other side. So we started out at once. A party of school boys in uniform and two elderly ladies, perhaps about sixty years of age, had come over in the boats and started up the ascent with us. The boys laughed as they tried to carry the ladies' little handbags, the latter vigorously protesting. We all went on together for a little way, but soon the boys outdistanced us and we saw them no more.

We two waited for the old ladies who were lagging a little behind. They were dressed in regulation gray silk kimonos tucked up for walking and showing narrow white-flannel underskirts. Their silk *haori* or coats seemed thin for the chill air of those mountain tops. They wore white *tabi* and *geta* (socks and wooden clogs) and their hair was done in the old Japanese style called *marumage*.

Up, up we toiled, we four, past three jets of almost boiling sulphur water, past the front of a lonely house where a dog eyed us suspiciously, on and up, a continuous rather steep ascent; we rested upon a rock, here and there, to regain breath and then pushed on again. This was near the sulphur fields called *Ojigoku* (Greater Hell) or *Jigoku-tani* (Hell Valley). At the teahouse near the top of the mountain, which was the last sign of human habitation for a long, long stretch, we caught up with a party which had passed us earlier on the road. It consisted of a man and two girls in *kago*, or sedan chairs, carried by four runners. The girls were sitting cramped in the *kago* and their gay wraps were the only touch of color on a dull landscape after the maple trees ceased.

We had walked up, up, up till we were almost exhausted. It was a constant ascent, with ravishing views of Fuji more and more clearly revealed at each opening in the trees. Finally, when at last we stood on the very heights the scene was altogether too magnificent for words.

The streaks of dark, with snow covering perhaps one-fourth of the visible surface, the perfect form, the clouds rolling away below, the size, the height, the solitary divine mountain—the majesty of it, the reality, the glory! I exclained, "Truly one great God alone made Fuji-san. None of the eight million little gods of Japan could do that, or make even one of these perfect red maple leaves."

The two ladies nodded a polite assent. Perhaps they did not understand fully. So, as my husband is a minister, I thought I might be pardoned for offering them a little Japanese bible, and looked in my bag for one. But there was none to be found. Then I remembered that I had given away my last copy at Ashi-no-yu, where the strong sulphur odor tended to arouse reflections on one's latter end.

Now as we began to enter Hell Valley, I saw the three sedan chairs just ahead and thereupon my mad race commenced —a race which was to last until the end of the valley appeared. By this time it was growing late, about four o'clock, and we were just beginning to descend.

Presumably we had before us a six-mile descent! I knew it would be dark in an hour or so and those dreary wastes of sulphur fields were before us with clouds issuing from the ground—a veritable hell —and none of us had ever traversed those heights or wastes before.

Such being the case I felt that the one thing necessary was to keep the *kago* party in sight and follow on to the next stage. But the *kurumaya* ran very swiftly except

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when the girls got out and walked a bit over bad roads. On they went and were fast disappearing behind a bend when I raced ahead and almost caught up. Then I paused and urged my husband and the ladies to hasten. But they were not such Atalantan sprinters as I, and one especially lagged behind. Her little silk sunshade and wooden clogs were not so much of an assistance to her as my stout cherry stick and broad, low-heeled American shoes.

We passed the last poor, lonely tea-house with its curious, rude, boxlike shrine containing two hoary images, and found ourselves out upon the barren sulphur fields as night was fast approaching.

Here the road was not so plainly marked as before and we turned aside to a deserted camp in our perplexity, thus almost losing our *kago* party, as we had to retrace our steps for some little distance in getting back to the right road. After this we were obliged to increase our speed, I running like a coney over the rocks which now began to appear and to make our difficulties more serious. It was downhill, however, and I went by leaps and bounds to keep the swift-moving *kago* party in sight. At last, almost worn out, I saw them stop at a place where several workmen were repairing the road.

The fires of "hell" just below made it seem a perilous place. In reality, I suppose, there was no great risk involved in our choice of a descent except from the darkness and our ignorance of the road. Yet in her charming book, "A Diplomatist's Wife in Japan," Mrs. Hugh Fraser tells us that travelers have lost their lives on these grim hills. I quote her vivid description of Hell Valley:

"The weather is still so warm that I have not felt inclined to push up to Hakone, but was betrayed into visiting the smoking spot called indiscriminately *Oji-goku* (The Greater Hell) or *Owaki-dani* (The Valley of the Greater Boiling). There constant clouds of vaporous smoke break through the thin crust of earth and come rolling down the gorge, the earth is everywhere hot to the touch; the rocks are caked gray and yellow with sulphur, and the fumes are overpowering.

"I never saw a more awful place. There is a narrow path where one has to follow the guide very carefully; in many places the ground on either side will give to the slightest touch and there have been some frightful catastrophes owing to the carelessness or incredulity of people who came to visit the sinister spot.

"A young English girl whom I knew stepped on this treacherous crust and at once sank in the seething mud which it concealed. She was rescued by her companious and did not lose her life as some have done; but she was terribly burnt and will carry the marks of her accident on her limbs to her dying day.

"There is a distinct fascination about the place. We saw it on a gray day when the sky seemed dark with coming storm; the air was heavy and breathless and there was not the slightest current of wind to interfere with the volumes of sullen white smoke which rose and rolled and curled in a thousand weird shapes in the desolate gorge where not a blade or leaf can grow.

"The hill which rises directly behind the boiling valley is clothed in a garment of dense green forest, making a surprising contrast to the scorched foreground where everything is white with ashes or crusted with deadly looking sulphur."

So writes Mrs. Fraser, but at this time we had not seen her account. There were other things we had seen, however, —sad stories in the daily press of travelers lost on lonely mountains. One, especially, had been vividly impressed upon my mind. In the preceding August, during a severe typhoon, a party of students with several teachers had been caught out on the mountains and many of them had died of cold and exhaustion, two teachers

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being among the lost. Yet, I thought to myself, they were young and no doubt skilled mountaineers, so different from us.

We had asked at the last lonely tea-house just before we ventured into Hell Valley, how far it was to the next stopping place, and they had said about two miles, but it seemed to me much nearer four, considering the speed with which we were all descending and the time it took us to reach Gora Park. I moderated my pace a trifle when I began to think how serious it would be if I should by some unlucky chance sprain my ankle. Fortunately when we came to a place where two workmen were repairing the road, the *kago* party took a long time to pass, and the old ladies almost caught up with me. When they came to the torn-up road, however, they looked askance at the freshly turned earth over which we had to pass and the fearful abyss just below, but soon we all scrambled safely over, though my white cotton gloves and the ladies' dainty flannel petticoats were somewhat damaged; the ground and the springs bubbling up here and there emitted a strong odor, but we did not stop to investigate.

At last by great exertions we all arrived at a house where a light burned and human forms were seen. We had passed safely round the pit whence great clouds of sulphurous vapor were ascending skyward and had come out upon a broad, firm road very different from the uncertain footpath we had been following heretofore. As I was sitting, almost exhausted, on a great rock, I saw, to my grief, the *kago* party run right past the house without stopping even to look back. As they disappeared around the next bend I said "Sayonara," and considered what to do next. My husband was just coming up with the two old ladies and calmly proposing to go on to Miyanoshita in the dark and without a guide. So stoical and serene is the Japanese mind in face of danger! But as he tramped ahead without waiting to parley I made myself into an interrogation point and asked the people in the little house how far it might be to the next habitation. They were very rude peasants and seemed to know nothing, or at least their vocabulary was not the same as that which I had so laboriously acquired from the Second Reader. President Thwing has said the Japanese mind is not an exact mind, and I began to think he was quite correct.

In truth I have not even yet found out exactly how far it really is from Owakidani to Miyanoshita. Just at this critical moment the more sophisticated man of the house returned from work and consented to guide us to safety for a few copper coins.

Now the road was smooth and the descent easy and as soon as Gora Park was passed and the lights of Miyanoshita greeted us, our guide left us and we went on alone. Dead tired we were, but doggedly and serenely we tramped on, about a mile and a half, over bridges and along roads bordered by running water and musical cascades.

"The Hayakawa's waters make a murmuring sound—In summer dreams and reveries I hear it still." (Old poem.)

The moon was struggling through the clouds and all was peace. Hell was past. The heaven of Miyanoshita was near. The ladies thanked us for safe conduct, we asked each others' names and parted with mutual compliments. They lived beyond Yumoto, but had friends in Miyanoshita.

It was at Yumoto that the lovely Tamadare waterfall was destroyed by the

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Prince Yamagata Leaving for Indo-China in Return for a Visit by Governor-General Mollan

earthquake of September 1, 1923. In memory of its unique beauty this short poem is reproduced here:

"Tamadare-no Chisuji-ni
Suzushi Taki-no-Ito."

Though like a beaded curtain
the marvelous Tamadare
Hangs glittering here before us,
'Tis in reality white threads of living
water that so deceive the eye.

As we trudged along to the "Naraya" an artist overtook us, his sketches slung over his shoulder, and we held pleasant converse together. Soon we were welcomed by cries of joy and congratulations at the maple-shaded inn, and how we did revel in the hot, hot sulphur bath and royal dinner which followed! The artist sent in his card a little later and we admired his views of Fuji-san while drinking tea together, sitting by a *hibachi* fire, in great wadded silk kimonos furnished by the hotel. That happy hour was typical of Japanese life.

Kamakura, Japan.

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The International Decorative Art Exhibition and Japanese Exhibits

By H. Doke, M.P. President of the Japan Industrial Association

THE French international decorative art exhibition in Paris this spring is a significant enterprise. As one of the allies in the late war, we appreciate her determination to hold the fair even at a heavy outlay, while her financial affairs after the costly war are not yet completely re-adjusted. Our participation in this worthy enterprise will have the material benefit of introducing our products to the world and extending their market abroad, a good way to develop our trade and industry suffering from the hard times after the war.

As everybody remembers, Germany wielded great power in every direction of the world before the war as a self-conceited centre of civilization, but her fighting the world's great powers brought her to her present straits. Victorious France must be the present centre of civilization in Europe, with a mission to lead the world to a more brilliant civilization than before the war. She is re-adjusting her affairs with this end in view. She ought to endeavour in this direcrion more than Germany did before the war. The holding of the fair must be one direction of these efforts. It is an exhibition of industrial art and not simply of practical industrial products. It is quite worthy of undertaking by the country of fine arts, which evidently wishes by it to promote her trade and industry and to heal her wounds received in the war.

Solidity and cheapness have been the most important requisites of the manufacture of common industrial products not only in Japan, but in most parts of the world, where too much thought has been directed to the economical side of products. Solid and cheap articles, however, do not always please the buyers, and even somewhat costly ones are purchased, when they strike their fancy, no matter whether they are solid or not, while whatever solid and cheap ones are not tempting, unless they do not suit the buyers' taste. The question of satisfaction and dissatisfaction with articles can be solved by catching the fancy of the buyers or not.

Before the war, Germany turned her attention to this, ahead of others, and put out her industrial products to suit it. She took trouble in applying fancy designs to the products, which she put out in quantities and in uniformity. This gave her products a predominant position in the world's market. How well the German goods sold in Japan! They were spoken of among the buyers here as fine in quality, keeping long and being artistic over and above being comparatively cheap. Not only in Japan, they invaded the English and French markets in great force, where they stood high in the favour of the buyers. The war crippled German industry and cleared the German industrial art products out of the world's markets. France as a

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victor has now come forward, perhaps with a determination to take the lead in the artistic resuscitation in Europe. Her present enterprise has, therefore, important significance for herself. Not only that, but the fair will, it is hoped, give such stimulus to the production of industrial art works in the world that it will render a great service in bringing the life of human beings into closer contact with fine arts.

This significance attached to the enterprise induced the Japanese Government to participate in it at some outlay, despite the retrenchment of state expenditure; and an unusual amount of attention has been paid to the selection of the exhibits and general arrangement, departing from the usual system.

A feature is the erection of an independent building for Japanese exhibits, the object being to acquaint the visitors with the actual life of the Japanese. There has often been a Japanese building set up in foreign exhibitions, but that was simply a part of a Japanese house, or a tea-room or a parlour, with which it was impossible to impart full knowledge of Japanese home life to the visitors. The present building comprises one complete Japanese house, provided with all the necessary household furniture and fittings in each room, which will not fail to give a general idea of ordinary Japanese life.

The Japanese building has the following rooms and furnishings:

Main Porch and Vestibule 6 *jo* (six *tatami*, or mats):

An umbrella-stand, a potted plant and pairs of men's and women's *geta* (wooden clogs) on the *doma* (the earthen floor at the entrance). A potted plant at the *shikidai* (the stoop). A single-fold screen, a tablet, a potted plant, a hat-rail and a desk in the Vestibule.

Reception Room, 12 *jo* (12 *tatami*, or mats):

A *kakemono* (a hanging picture), an incense-burner, a flower-vase, artificial flowers and a potted plant in the alcove. A writing paper box, an ink box and *okimono* (ornaments) on the *chigai-dana* (a pair of shelves). A tobacco-set, a tea-set and round fans on the desk in the room centre. Tablets on the wall. Cushions, braziers, charcoal, a six-fold screen, a doll, etc. in the room.

Second Porch and Vestibule:

A potted plant, a pair of *niwa-geta* (garden wooden clogs) and an umbrella-stand on the *doma* (the earthen floor at the entrance). A single-fold screen, a desk, hat-rail, a tablet, a suit of armour and a spear in the room.

Women's Apartment:

A cabinet, a writing paper box, an ink box, small ornaments and a table-clock on the *jibukuro-dana* (a pair of shelves with a cupboard). A tablet and a hanging picture on the wall. A book-shelf, a *bunko* (a box), a brazier, a desk with a single-flower vase and an album, cushions, a clothes-box, *kimonos*, a clothes-rack, a toilet-stand, a work-box, a hair-dressing set, a *koto*, a two-fold screen, a *kyokuroku* (an arm-rest), a

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potted plant, a towel-stand and a doll in the room.

Master's Apartment:

A hanging picture, an incense-burner, a hanging flower-vase and framed ode-paper on the alcove. Ornaments and a table-clock on the *chigai-dana* (a pair of shelves). A tablet on the wall. A book-shelf, books, a *kyoku-roku* (an arm-rest), a desk, an ink-box, a desk set, a book-case, cushions, a brazier and flowers in the room.

Tea-Room:

A scroll on the alcove. A *furo* (air heater), an iron pot, a tea-set, an incense-burner, a flower-vase, artificial flowers, a hanging lantern, *niwa-geta* (garden wooden clogs), cushions and doll. Bells, pennons and clothes-racks for all rooms.

Secondly, the exhibits are classified into three kinds, articles made specially for the occasion with Government aid, common exhibits and articles for sale on the spot. The first named were made by 154 persons, 54 in Tokyo, 43 in Kyoto, 13 in Osaka and the rest in other places, and they number 310, for the making of which 55,000 yen was defrayed by the Government. This aid was the first of the kind in Japan, which shows how interested the Japanese Government is in the affair. These exhibits are fine art manual works carefully made by specialists and are proportionately high in value. They are too limited in production to be made an important object of trade, for which the common exhibits are suitable, for the latter are put out in quantities and in uniformity with artistic designs, which meets the object of the present fair. There are 570 articles of this kind exhibited by 268 parties, of which 28 are in Tokyo, 43 in Kyoto and 33 in Osaka. As to the articles for sale on the spot, they number 7,710 from Yokohama and 6,330 from Kobe, exhibited by 111 men. All these products are by noted makers and have been found of good quality upon careful inspection in Japan before being sent to France. They promise to induce important trade in future.

It remains to be seen whether these exhibits will succeed as industrial art products, and find favour among the French and other visitors to the exhibition. The Japanese exhibitors can learn foreign tastes through the fair. Their success will benefit not a little the future foreign trade of Japan. This is the point that prompted the Japanese Government to decide on participation in the French enterprise, the international value of which will be greatly displayed.

In conclusion, the writer wishes to signify his hearty respect to France for her endeavours in holding the fair and to contribute something towards the progress of the world's industrial fine art works, despite the stress of work she may have in other directions in state affairs.

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Franco-Japanese Associations in Japan

THE Maison Franco-Japonaise recently organized is regarded with importance by the Japanese and French Governments and is expected to do much to cultivate friendship between the two countries. Its objects and work are (1) to study co-operatively Japanese and French civilization, (2) to introduce affairs conserning Japanese and French civilization, (3) to collect and show materials for the study of Japanese and French civilization, (4) to hold lecture and other meetings regarding the study of Japanese and French civilization, (5) to plan and encourage the mutual introduction of Japanese and French civilization, (6) to offer lodging to French visitors and (7) to do other work as deemed suitable by the Board of Directors.

In the Meiji era, when Japan was most eager in introducing Western civilization, it was French civilization that most influenced her. Later, the relations between the two countries somewhat drifted apart, and Japan lost not a little by it. It is a matter for congratulation that such an association has now been organized for developing their relations.

The foundation of the Maison Franco-Japonaise was mooted among Japanese and French men of note about 1919, when President Paul Joubin of the Lyon University and Dr. Maurice Courant visited Japan on a French Government mission and met Viscount Shibusawa and some other prominent Government and private persons, to whom Dr. Joubin proposed the fonndation of a medium for exchanging the civilizations of Japan and France. He suggested that a few French students be sent yearly to Japan to study Oriental science, while they teach French in Japanese schools, and a distinguished scholar also be sent yearly to Japan as desired by her to lecture in various parts of the country, thus bringing French scholars and students into touch with the Japanese scientific world for the mutual study of the two countries and the adoption of each other's civilization. The French Government was willing to give substantial aid to the enterprise, if Japan supported it and would build and maintain a hall giving lodging to French students. Dr. Paul Joubin and party left Japan before arrangements could be concluded for the proposal.

In 1920, the next year, Mr. K. Kijima, who had been 12 years in Lyon as the Japanese Consul, came back to Japan, and before departing from France, he was asked by Dr. Paul Joubin and some other persons to get the above proposal in shape. Upon his return home, Mr. Kijima visited notable persons in and out of the Government, conveying the French wishes and asking for help in the organization of the Franco-Japanese association. In the year following, H. E. Paul Claudel came to Japan as the French Ambassador. He exerted himself for erecting the proposed Maison Franco-Japonaise as a means to develop friendship between the two countries. He conveyed to the Japanese Government the Ministry's sentiments about the friendly relations between the two countries. In November, the next year, Marshal Joffre visited Japan and dwellt upon the question

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in earnest among men of influence in Japan.

Japan owes much of her civilization towards the end of the Tokugawa regime and the beginning of the Meiji era to France. The great admiration of Napoleon among the Japanese was manifested by the adoption of the French system for the Japanese army. French Naval science was also much studied here at the same time, and a Naval arsenal was erected under the direction of Louis E. Bertin engaged from France, and warships were constructed there, the *Matsushima*, the *Hashidate* and the *Itsukushima*, which rendered great services in the Japan-China War, being designed by the same French engineer. The present principal legislation of Japan is based on plans formulated by G. Boisonade Fontarabie of France. The Japanese educational system promulgated in the fifth year of Meiji was after the French model. The first filature of the Western system was built at Tomioka, Gumma Prefecture by the Government, under the direction of another French engineer. It was also a Frenchman, who was engaged by the Ikuno Silver Mine, who taught the latest method of mining and metal working. French efforts were thus made in reorganizing society in Japan and they from the foundation of her present civilization which is thus a French gift. The Franco-Prussian War unfortunately estranged France from Japan, and German civilization was introduced in its stead as she grew in influence. This condition remained until the late war, which crushed Germany and reinstated French friendship with Japan more than as allies in war.

French civilization, taking in the classical civilization of the West, has been doing much for the progress of the world's civilization as the centre of modern civilization, and the value of her civilization has been growing much more in importance since the World War. When the French proposal was made as above described, Japan had been very anxious as to how to reinstate French civilization and the proposal was accepted readily.

In 1923, Viscount Shibusawa representing the Japanese projectors of the proposed Maison Franco-Japonaise, held an interview with the Premier Admiral Kato, who listened to his and expressed his sincere support of the project, promising him to properly aid it officially. Soon afterwards, the Premier met prominent persons and arranged with them for the building of the hall at a cost of half a million yen to be raised from the general public. At the same time, the foundation committee was selected, incluing Viscount Shibusawa, Baron Furuichi, Dr. Tomii, Mr. E. Ono, Dr. Anezaki, Mr. K. Kijima and Mr. N. Sugiyama, who had been interested in the project from the beginning, and also 14 other notables, Mr. O. Ichiki, Mr. K. Hattori, Mr. C. Kajiwara, Mr. K. Kodama, Mr. S. Ohashi, Mr. T. Yuki, Mr. K. Takata, Dr. S. Yamada, Mr. T. Tatsuno, Mr. T. Shirani, Mr. K. Murai, Baron K. Okura, Dr. T. Dan and Mr. K. Kimura.

The preliminaries were set about at once and they were about to start the raising of funds, when the earthquake occurred, bringing the project to a standstill. Later, it was decided to renew the project on a curtailed scale, it being too regrettable to entirely give it up withou

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due respect to the keen interest taken in it by the French Government. The decision has now been carried out in the form of a juridical person with a fund of 100,000 yen and with the aid of the Japanese and French Governments.

The official aid is 30,000 yen and 300,000 francs a year from the Japanese and French Governments respectively, the former of which will be granted from the fiscal year of 1926-1927. As to the French aid, a letter was sent at the end of 1924 to Mr. Kijima, the Managing Director of the hall, by M. Herriot, the French Premier and Foreign Minister, to the effect that the French grant-in-aid had been included in the Budget for presentation in this session of the National Assembly as had been informed to the French Ambassador at Tokyo, and he wished to be relied upon for aiding the project with all the power within his authority.

The foundation Committee was highly pleased with the receipt of this assurance. The French grant-in-aid is to be applied to the remuneration and travelling expenses of the French scholars and stndents to Japan. The first scholar from France will be Dr. Henry Focillon, a professor of the history of art in the Lyon University and a world renowned scholar. He is a Japanophile and is the Honorary Chief Secretary of the Franco-Japanese Association in Lyon. He will, it is expected, come in April this year. Nothing seems to be definitely decided as to the number of French students to Japan and other details. They may be expected within this year, however. If financial circumstances permit, a Franco-Japanese Hall will be bnilt in Paris, and Japanese students will be sent to France for the furtnerance of the object of close friendship between the two countries.

There are two other organs having a similar object. They are the Société Franco-Japonaise and the Société Anonyme de Dévelopment Economique Franco-Japonais (Japanese-French Trade Developing Association).

The Société Frenco-Japonaise aims at promoting friendship between the Japanese and French, teaching French and encouraging and facilitating the teaching of subjects in French. For these purposes, the association, with an increase in funds, is to do the following things.—

1. To establish or maintain or extend schools teaching French or lecturing in French or middle schools teaching French as the principal foreign language.
2. To issue reports.
3. To form a club and library for use by the members.
4. To hold lecture meetings.
5. To give facilities to the members for investigations.

The former association is the oldest and largest of the societies existing comprising Japanese and French. It has a large number of members. Its predecessor was the French Literary Society, which was established in March, 1881. It held a monthly meeting, when speeches were delivered in French and extraordinary meetings, when a lecture was given on the French language. It had 184 members, including 43 Frenchmen. In April, 1886, some of its members, Baron Tsuji, N. Yamazaki, K. Osada, Baron. Hirayama, General Terauchi, Baron Furuichi

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and Mr. S. Kurizuka made an attempt to reform the society. It was re-named the French Society with H. I. H. Prince Fushimi as the Honorary member. It established the Tokyo French School at Ogawa-machi, Kanda, Tokyo in November, the same year. Dr. Boisonade lectured in this school. The Department of Justice granted aid of 5,000 yen a year to it from 1887. In 1888, it was combined with the Tokyo Law School and in 1889, its name was again changed to the Japanese-French Law School. Subsequently, it was removed to Fujimi-cho, Kojimachi, Tokyo. In July, 1907, it was united with the Société Franco-Japonaise in Kobe, and since then, it has been known by the latter name. At the same time, it was separated from the school and has stood as a purely social organization, promoting friendship between Japan and France. It is now presided over by H.I. H. Prince Kan-in.

The Japanese-French Trade Development Association was organized recently. It is a joint-stock affair with a capital of 1,000,000 yen. According to its prospectus, no true friendship between Japan and France can be cultivated but by harmonizing their direct interests, which may be effected by developing trade between them and bringing them into closer economic relations, and for this purpose, it is necessary to have a research institute and to practically apply the resul.s of its investigations and researches. The association putting its research department into operation, will conduct its trade department according to results obtained by the operation of the former department, the profits realized by the latter department being spent on the extension of its work and for improving trade between Japan and France, removing all the obstacles lying on its way. The French Government supports the object of this association and is disposed to aid it materially. About 130 applications have been received by it from French manufacturers asking it for investigations concerning the sale of their products in Japan or appointing it as their sole selling agents in Japan. It must not be understood that it is a mere trading firm, for it is apart of the system organized with a view to realizing closer relations between Japan and France.

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Twilight Story

Four Tables of the Heian Period

(I)

A nobleman, named Ônakatomi Sukéiyé, once lived at Hichijô in Kyôtô. He was a man of such good taste that he laid out a landscape in his garden on the model of Amano-Hashidaté (Heaven's Bridge) in the province of Tango, one of the three famous views in Japan. So across the pond in the garden a causeway was made, on which dwarf pine-trees were planted. He also had such a liking for the sunshine that he never allowed the doors to be shut so as to give free passage to the sunbeams on the southern side of his *Shinden* (a special building common in a notable's household in Old Japan where his sitting-room was).

It was at the beginning of Spring. It happened that a Japanese nightingale (*uguisu*) came invariably at the snake hour (according to the old calendar), that is, ten o'clock in the morning and perched on a plum-tree near the house and sang a sweet melody in an enchanting voice. The strange regularity with which the little songster came back at the usual hour attracted the fancy of the nobleman. So one day he went and apprised the poets of his acquaintance of this fact and invited them to come and hear the little bird sing, about eight o'clock next morning.

After his return home he summoned his guardsmen and gave orders that they should use much caution not to frighten away the bird for the coming event. These guardsmen, it must be confessed, were a body of *samurai* that had newly arrived from the province of Isé. Sukéiyé impatiently waited for the morning to come.

Day at last dawned and immediately preparations were set on foot to receive the expected guests on the southern side of the *Shinden*. At the appointed hour the invited guests began to arrive one after another. They prepared to listen, and some noblemen who were the more eager began to rack their brains to compose their poems.

But strangely enough, the accustomed voice of the nightingale was not heard, when ten o'clock came. The assembled guests were by this time all impatience and full of anxiety. The host was anxious and vexed, with a countenance of dismay and disappointment, till he could contain himself no longer and summoned one of his guardsmen to him. He asked, "How is it that the bird has not come yet today? Did it not appear this morning?" Then the soldier answered with imperturbable calmness, "Why, the bird came long ago, and as it made to fly away directly we held him back."

"What! held him back?" demanded Sukéiyé in wonder.

"I'll just go and fetch him."

The lord, at this strange reply was puzzled to think what the soldiers had done with the little bird. It was not long before the soldier came back with the nightingale fastened to a branch of a tree. The lord exclaimed in sharp accents:

"What have you done? Why did you fasten him so?"

"Because, my lord, we wished to keep the bird, as it made to fly away. We thought it a disgrace for *samurai* to let a

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bird escape, and so we struck him with an arrow and thus held him."

The nobleman and his guests were amazed at this story, but the soldier, with a conscious air of triumph, drew himself up. Embittered at the thought that such a barbarous set of soldiers from the country should have spoiled the pleasure he and his guests had promised themselves, he dismissed the soldier from his presence at once, saying, "Begone. Quit my sight as quickly as you can." In the meantime, the guests were tormented with the desire to laugh, but overawed by the menacing attitude of the simple soldier, did not dare to laugh in his face, and one by one they all went away.

(II)

THE Emperor Shirakawa, after his abdication, was residing at the Detached Palace at Toba, at some distance from Kyôto, under the title of *Joko*. His Majesty gave orders to the Imperial Guards to make a mock procession for a provincial magistrate who had been newly appointed and was proceeding to his post, by way of amusement.

Thereupon, the soldiers assembled and discussed the matter, and finally one named Gembano-kami Hisanori was chosen as the mock magistrate. Other soldiers of the fifth court rank were to constitute a vanguard, and they vied with one another in the splendour of their silks or brocades which they were to wear on the occasion.

Among these soldiers there was one named Sayémonno-jô Yukitô, who put on a particularly splendid dress. He thought that he would like to display his finery to the best advantage. So in order to avoid being seen beforehand he decided to remain concealed near the Detached Palace till the procession began to move, and then for the first time he would show himself in the full splendour of his equipment, to the admiration of the spectators. So he hired a house near the palace and hid himself there. Calling his attendant he said, "Go and see how the procession is going on."

The attendant directly went away, but did not come back. His master thought that though the procession was appointed to leave the palace at 8 o'clock in the morning, yet as often is the case with such processions it would be later before it finally set out. But he thought that at the latest it would be between noon and the two o'clock in the afternoon.

Revolving these thoughts in his mind he waited for the return of his servant. But by and by he plainly overheard some people say, passing the house of his concealment, "What a capital sight it was!" "He was quite up to the part he played, that Gembano-kami as magistrate." "Tôzaémon had on a brocade dress." "Gembeino-jô wore a gold emblem on his garment." When he overheard these words he thought at first that these people were commenting on the soldiers who were passing along on their way to the palace to join the procession. But as such remarks persistenly dinned themselves into his ear he began to have misgivings and loudly called back his forgetful servant from his station.

The servant came back with a satisfied air, and observed in transports: "I have never had a finer sight than this. The procession at the festival of the Kamo Shrine, I once thought, is very beautiful, but it can hardly approach this in splendour. The *Joko* was looking on seated on a high gallery, and the finely dressed soldiers paraded in front of him, in high

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spirits and full of splendour. It was, indeed, too fine for me to describe."

"What's happened to the procession?" demanded his master, somewhat irritated.

"That's quite over, long since."

"What! Why did you not come and tell me?"

"Because, sir, you were kind enough to send me to *see* the procession. I was therefore faithfull in fulfilling your order and remained all the while looking at the procession," answered the valet, with a nonchalant expression of surprise at his master's queer question as he thought. Yukitô had only to drop the subject when he perceived what a fool he had to deal with.

But the *Joko* did not like the idea that Yukitô had not joined the procession. So he, without any formal inquiry ordered the innocent Yukitô to be put into prison. Yukitô submitted and had remained in prison about twenty days before the *Joko*, becoming aware of the real cause of his non-attendance, was much amused and graciously set him free.

But contemporaries criticised them, and put them down as both being fools, because Yukitô himself ought to have made his servant understand what he meant, while the servant for his part ought to have better understood from the attire of his master on that day that he was going to join the ceremonial.

(III)

ONCE there lived a master flute player, named Narimasa. At that time, the famous Fujiwara Michinaga, "Kampaku" (the highest court rank corresponding to the privy councillor to-day), who was domineering over the political situation then, conferred upon him a flute called "Daimaru," of which Narimasa took a great care. There was a nobleman, named Toshitsuna Fushimi, who highly coveted the instrument and offered to exchange for it 800 *koku* of rice.

But the musician was so fond of the flute and besides so obstinate that he refused to consent to part with it, notwithstanding the nobleman used every means to tempt him into acquiescence. So Toshitsuna at last decided to resort to some underhand measure. He then called one of his men and formed a plan. The servant went to the house of Narimasa and renewed the entreaties. But still he refused.

The messenger returned and by perjury according to their concerted plan told his master that Narimasa was willing to sell the flute. Thereupon, Toshitsuna immediately summoned the musician and assuming an air of being much delighted, said, "So you have at last consented to give over the flute to me. Indeed, nothing pleases me more than this. Now you may ask any price for it." On hearing this, Narimasa, much astounded said, "I never said such a thing. Since I said 'No' I shall never yield to your entreaties." He then entered into a full explanation of the matter. But Toshitsuna answered, "Aha, you never said so? Well, let us see what our messenger will say." The man came and being called upon to make his oath, affirmed with a well-assumed appearance of truthfulness, according to their preconcerted design, "Yes, he really acknowledged his willingness to sell the flute when I went and asked him. There's no mistake."

Thereupon, Toshitsuna, as if greatly offended, said, "So now you have proved yourself to be a great liar. You deserve a heavy punishment." So the nobleman ordered Narimasa to be arrested and sent to the guard room to be put to the punishment of the "wooden horse." This last mentioned form of punishment consisted in torturing the victim on the back of a wooden horse from which the points of nails stuck outward.

When the poor musician was about to be put on the rack he cried out, "Life is more important than anything else. If your lordship would allow me to go home I shall certainly fetch back the precious flute for you." So Toshitsuna permitted

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the musician to go home, under the surveillance of some officials. Narimasa soon reappeared before Toshitsuna with the flute stuck in his belt.

Then taking out the flute, the musician began to moralise: "Oh, curse of my life! It was for thee that I am doomed to suffer so much." Picking up a stone, he crushed the flute. At this sight, the disappointed nobleman could only do his best to conceal his dismay and shame. There remained nothing but to let the musician go.

It turned out, however, that the musician, when compelled to deliver the flute, conceived a plan to trick the nobleman in his turn and so had broken a flute which was not the *Daimaru*, at all.

(IV)

AN old man, apparently about 70 years of age, once came to the Koya Temple in Settsu Province. It happened that the Abbot's house was near the belfry. The old man came to the Abbot's house and asked for lodging for a few days. The Abbot agreed.

A few days passed, still the traveller stayed on and showed no sign of departing. The Abbot suspiciously asked him, "Where do you intend to go?" Whereupon the old man answered: "I have no fixed idea to go to any particular place. My son is a native of Harima Province with some fortune and owns some landed property, living in comparative ease and comfort. Only his wife is an evil wife, constantly ill-treating me. I could stand it no longer, so I decided to leave home. If it is no trouble I beg you will be kind enough to let me stay on, and be the keeper of the belfry."

Taking pity upon him, the Abbot decided to grant the request. But about ten days afterwards the old man was found dead in his bed as if fast asleep. This was immediately announced to all the inmates of the monastery. Some monks muttered, "Indeed this comes from the Abbot being too obliging to such a despicable old fellow. We should do well to be more cautious in future."

Then a finely dressed young man, accompanied by a few attendants, came in, and asked whether there was an old man staying in the temple. So the people of the temple gave him full details concerning the death of the old man. Upon this, the youth, as if struck with great grief, began to moan and wail, and said through his tears, "Indeed this was my own father. With apology for my disrespect to the memory of my dead father, he was strongly prejudiced and after quitting our house betook himself to a wanderer's life. Oh, what a pity that he should have thus died a solitary man though at home he would have enjoyed a much better life as we are happily in easy circumstances. Anyhow, I am greatly indebted to you for all the trouble you have taken. Now please understand that as for the funeral services, I shall hold them at my own cost." So saying he went away for some time, and in the evening he came back, with a company of about forty people.

The people of the temple, without paying any attention to the doings of the visitors, which, they thought, were harmless, early retired to bed. The young man and his followers fell to packing the dead body into a box, and it seemed they carried it away. All through the night it appeared they were holding a very riotous kind of funeral service on the top of the pine wooded hill near by, shouting prayers with an accompaniment of shrill-toned gongs. The next morning all the funeral mourners were gone, and it was found that the giant bell was gone as well.

When the people of the temple went to the scene of the pretended funeral service they found traces indicating that they had carried the bell up there, and for further removal they had hacked and broken up the bell and there were left some fragments of the broken bell. The robbers had made such a hubbub with the gongs and incantations to drown the noise from breaking up the bell. "That old man to be one of the thieves too! But it must have cost him a great deal to feign death for so long a time at such an old age," commented the people.

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From the Japanese Press

Luxury Duty.—The 100% luxury duty was put in operation on July 31st, 1924, but the Government has been compelled to decide on a revision of the law and to present its bill to the present session of the Diet, with over 40 industrial, chemical and medical materials, textile fabrics, personal ornaments, pictures, writings, machines, apparatus and scientific instruments, to be struck off the list as a result of ill consequences produced by the law and of the movements of the manufacturers unfavorably affected by it.

In introducing the luxury bill in the last session of the Diet, the authorities concerned hoped by the law for so much enhancement of the prices of the goods involved as to check the luxurious habits of the people, among whom they had been urging an economy of consumption, while it would have a salutary effect of mitigating the unfavourable balance of foreign trade and of encouraging home production. The bill aroused public disapproval because the imposition of such heavy duty on so comprehensive a list of articles would press the home industries using these imported goods as material and encourage the bad habit of smuggling. While admitting the righteousness of the law in spirit, the *Chugai Shogyo* feared its leading to a general advance in commodities end threatening the stability of the national life, far from realizing the official end in view. As was expected, the law practically proved a failure, necessitating the Government to decide to strike over 40 articles off the list, in six months after its enforcement.

In introducing the revision of the law, the Government authorities explained that the articles to be struck off the list are materials for export goods, which cannot be considered luxurious in particular when used at home, or used for medicine making or re-exported. It was an official blunder, the paper argues, in its editorial of March 15th, to subject such articles to a 100% duty, and all that are left on the list can claim similar treatment to those, which are to be struck off, for justifying the object of revision, except a very small portion. The Government ought therefore to have decided to abolish the duty on a wider range of the goods than only about 40 kinds, for it is feared that the present limited change in the list should bring more unfair consequences, than hitherto, compelling another revision, which will impair the dignity of the law.

The mistake of imposing such a heavy duty on articles, the yearly importation of which is only a little more than 30,000,000 yen a year for preventing their importation and recovering the exchange must have been evident from the first. Most of them cannot be regarded as luxuries in the present national life, and the inclusion of those to be refined or finished for re-exportation, in the list will be a pressure on the small industries, which promise to develop, and will produce unemployment. It is also obvious tnat it will inflate not only the goods and their substitutes, but even other commodities.

The Finance Minister, Mr. Hamaguchi, has pointed out a limited advance of the goods under the luxury list and their domestic imitations since the enforcement of the law, as a proof of no great evil having been done. Truly, however, general commodities have risen considerably since July last, in addition to the

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above advance of the goods directly concerned. Does this fact coincide with the object of the present Cabinet, which advocates economy of consumption and the regulation of commodity prices? The paper sees many more points in the law, which ought to be amended or abolished, and wishes the Diet to urge the Government authorities to improve it for protecting the interest of the small traders and industrialist and general consumers.

French Indo-China and Japanese and French Relations.—Prince Yamagata and his mission, who went to Indo-China in the exchange of courtesies with France, were given a warm welcome by the French Government at Hanoi, and then they travelled in the interior by automobile, being received in audience by two kings. The *Tokyo Nichi-Nichi* wishes with the Japanese nation to thank France for the sincere desire to cultivate friendship with Japan, seeing that the interior of French Indo-China has hitherto been nearly closed to all nations and it must be nearly unprecedented for the Annan and Cambodia Kings to receive in audience a foreign envoy, although informally. The Japanese and French diplomatic relations concerning French Indo-China cannot, however, be so simple as to pass the above fact as mere pleasure, the paper argues.

The balance of power in the Far East was maintained by the Russo-French Alliance before the Japan-Russian War. Upon the Russian defeat, France keenly felt the necessity of joining Japan as an ally, a desire which was accomplished by the conclusion of the Franco-Japanese Convention in 1907, for politically maintaining the French influence in French Indo-China and Southern China by dint of Japanese power and opening economically the doors of Indo-China to Japan. Japan has been keeping strictly and faithfully to the spirit of the convention since then, acting in no suspicious way in Indo-China and respecting to an extremity French interests in Southern China. Not only that, but Japan has been constantly helping France in the furtherance of her policy in the European question since the World War. Japan has been sincere international good faith for the civilized countries in Europe and America as a national policy, and has been especially so for France.

What has France done for Japan in return? Has she been similarly faithful to Japan? The paper regrets to reply in the negative. Japan has often asked France to apply the Treaty of Commerce to Indo-China under the Franco-Japanese Convention, but France has been hardly willing to meet the demand. Not only that, but she has maintained an extremely protective trade policy in Indo-China, imposing import duties on foreign goods under the classification of the highest, general and lowest rates, while the French goods are admitted free. Moreover, on the foreign goods going into Yunnan are laid under transit dues. This extremely exclusive and discriminative tradal policy was maintained by her without question at the Washington Conference or at the League of Nations. It is a striking contrast to-day, when international morality is much talked of, that France has been unfaithful to her promise and Japan has tolerated it.

Japan wishes nothing in her demand but the imposition of the general rates on her goods as on European and American goods, instead of the highest rates as at present, and she is not urging France for the immediate application of the Commercial Treaty. The demand seems to

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the paper to be far more generous than the rights accorded to foreigners in Japan and her territories. France has had much difficulty in ruling her colonies and has been troubled considerably by the too obstinate attitude of her colonists, in which she is to be sympathized with. Under the present French Ministry of democracy, however, France ought to modify sooner or later such an extremely exclusive and self-protecting policy. France has as necessary things now to ask from Japan politically as before, as well as commercially. Nevertheless, she cannot give to Japan even a minimum economic interest. This the paper cannot understand.

Alien Land Bill.—An official bill for alien landownership has been presented to the House of Peers. The object of the draft law is to grant the possession of land by foreigners in Japan and is substantially the same as the Law No. 51, which passed the Diet in 1910, but has not yet been put in operation. When the bill came up for discussion recently in the Diet no one made objection to the spirit of it, but there were interpellations put by some members concerning perpetual leases in the former settlement, Yokohama, in connection with it. The Government delegate stated in reply that the bill had no connection whatever with the perpetual lease or superficies questions, and purposed complete landownership in Japanese territory by foreigners, by extending rights in the use of land accorded to foreigners by the treaty revision in 1899.

The *Osaka Mainichi* supports in its editorial of March 9th the above Government bill, in view of the present international position of Japan, in the sense of the welcome of foreign business men coming and residing and investing permanently in this country and as a means to facilitate a chance of the Japanese acquisition of similar rights in foreign lands.

One question about the bill is its reciprocal principle of acknowledging the landownership by people of countries, which grant the same right to the Japanese and not to those of countries, which do not grant it. This seems to have aroused a suspicion in the United Startes that Japan is retaliating for the land act against the Japanese in California and a few Western startes. The Government authorities emphasize that the reciprocal principle does not always mean retaliation. In the opinion of the *Tokyo Nichi-Nichi*, the American suspicion must be said to be a mere apprehension, for the bill is fair in spirit and has a provision to the effect that the part of a country, which has special legislative power on land, is deemed a country, under the application of this law. Under this provision, the prohibition will not apply to any American, startes, except California and few other states, which enforce land laws against the Japanese, and it is not a foregone conclusion that even the latter states will be excepted.

Reciprocity is a natural accompaniment of such a law, and it must be a right properly enjoyed by the Japanese Government to prohibit or restrict the application of it to the people of a country or a state of a country declining a similar right to the Japanese, and the exercising of that right is not bound by law, but is left to the discretion of the Government authorities and statesmen. We have no intention whatever to apply the prohibition clauses at once in retaliation to the four American states enforcing the land law against the Japanese, and it will be determined by the respect and friendship shown by the Japanese Government and people towards the Federal Government and the whole people of America.

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Magnanimity shown by us to the four states of America instead of retaliation, which they well deserve, will, the paper believes, afford a unique chance of reflection to their people, who took the wrong way of discrimination against us. By this, we can show our generous attitude to the Federal Government and can manifest concretely our trust in the American people as a whole to the last. The Japanese feeling of dissatisfaction with the Japanese exclusion act and anti-Japanese land laws in America will never be dispelled until these enactments are amended. Still any narrow-minded means of retaliation is not to be resorted to by our Yamato race. We must be magnanimous and show practically our position as an advocate of the abolition of racial discrimination, and this attitude is most important at the present moment, when the American attitude towards us is being reformed steadily.

Foreign Exchange.—The foreign exchange began to improve towards the middle of February, and the rate on America has advanced to $40½, an improvement of $3 in a short period of time. This is to be welcomed as a step towards the recovery of our financial credit. The *Chugai Shogyo* argues, how ver, in its editorial of March 11th that the matter cannot yet admit of an optimistic view.

The money market is growing healthy. But there is st ll want of industrial funds, and too high rate of interest retards bu iness enterprises. Production is, therefore, inactive and commodities show little fall, foreign trade still balancing against us. From these facts, we can see that the improvement of the foreign exchange was not on account of an enhancement of foreign credit in our financial world.

The Government method of regulating the exchange has undoubtedly had the effect of its recovery. The Government's determination to forward specie from Japan for balancing foreign trade and regulating the exchange, in addition to using the specie held abroad seems to the paper to have had a psychological effect on the American financiers, who have been liable to be pessimistic about our financial situation since the earthquake, in enhancing naturally our credit with them.

Another powerful reason for the rea on for the recovery of the exchange is the successful conclusion of loan negotiations in America by certain Japanese electric power companies and the sending of the proceeds to Japan, although it cannot be hoped to be permanent in nature and caution exercised against t e outflow of specie to the English and American money markets is making the future introduction of American and other foreign capital much harder than in the past.

When all these things are taken into considerat on, the paper thinks it little likely that the upward course of the foreign exchange will be kept for much time to come, and if it should rise keenly, it would perhaps quicken the chance of its reactionary fall. The exchange rates reflect in their movements the condition of foreign trade and the easiness or uneasiness of the balancing, and their decline from the end of 1924 to the beginning of this year was caused by the hasty conclusion of import contracts by merchants in apprehension of their fall. Later, they advanced as a result of the import funds for raw cotton and other important goods having been sufficiently provided for use until April, while expo t dealings were comparatively active. This rise is feared to be temporary and that it will be followed soon by a reactionary fall as soon as imports begin to increase again, stimulated by the recovery of the exchange. In view of this non-permanent nature of the existing upward trend of the exchange, the paper supports the official declaration for holding to the present exchange policy regulating it by means of the specie held at home and abroad. The fall of the exchange hardens commodity prices and imposes a heavier burden on the consumers, besides affecting the national credit. Greater efforts are thought to be necessary by the paper by the Government and people for regulating commodity prices, economizing consumption, improving foreign trade and recovering our international credit, without being content with an improvement of the exchange only by $2 or $3.

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A History of the Japanese Stage

TO mention the representative actors in Kyoto and Osaka in the latter part of the Genroku period, Shibazaki Rinzayemon was a dignified and fine looking leading actor with a clear voice, best at the impersonation of faithful soldiers and generous in acting. Osagawa Juyemon, a rival and contrast to Rinzayemon was fidgety in acting and had a voice, which was not so sonorous. Originally a samurai, he himself went on the stage, to which he had been passionately addicted. Osagawa was his family name and not his professional name. One of his samurai friends once saw him play and raged at the adoption of his family name on the stage as injuring the reputation of his former lord. He declared he would kill him but was dissuaded from it by mediators.

Otowa Jirosaburo, another star, was small built, but great in acting. He wrots plays himself and staged them.

Sawamura Chojuro (1680-1734), a junior to the above two but better than them, represented the stage during the Shotoku and Kyoho eras as Sakata Tojuro did in the latter part of the Genroku era. His elder brother, Sawamura Kodenji, was at first a famous *wakashu-gata* (an actor taking the part of youths) and later took to *onna-gata* (an actor taking the part of wowen).

Chojuro was a good *tsuzumi* beater and lates went on the stage, to which he was induced perhaps by the high reputation of his elder brother. He rose quite rapidly in the theatrical world. The Yakusha-Hyoban-ki (a book of criticism of actors) published in the 8th year of Kyoho (1723) ranked him as the best actor in Osaka with Ogino Yayegiri, an *onna-gata* in Kyoto, Ichikawa Danjuro the Third in Yedo and Yamanaka Heikuro in Yedo. This was a selection quite worthy of his reputation and ability.

He first came on the stage in the 14th year of Genroku (1701). In the first year of Kyoho (1716), he changed his name to Sojuro, which name was handed down to the presnent bearer, who is famous at the Imperial Theatre. He was re-named Chojuro one year later. In about 1717, he was excelled by none in Kyoto, Osaka and Yedo. In acting, he characteristically imitated the fortes of his seniors. He was adept in the role of *wagoto* (lover) and *budo* (soldier) either in domestic or historical plays. He was a good dancer. He combined the typical arts originated by the various famous actors before and after the Genroku era. This was his merit. Some critics find fault with him that he played only rehashed old dramas and his parts were monotonous. He died at the age of 55. He succeeded in his profession, but never visited Yedo.

Among the *onna-gata* (actors taking female parts), we may mention Ogino Yayegiri as a representive of the theatrical world of the age. A pupil of Ogino Chodayu the First, he found his forte in then modern domestic plays, and was best in the role of heroines of plays depicting double suicide. He was expert in dancing and won public applause, for acting seven parts in play called *Onna-Masakado*. Monzayemon Chikamatsu, the great playwright, named the heroine of *Komochi-Yamauba*, a ballad-drama, which was first staged in a puppet-play at the Takemoto Theatre, Osaka, Hagino Yauegiri, an adaptation of his name. He was on the

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stage until the 16th year of Kyoho (1712).

An interesting story is told of him. Once, he played with one Sawamura Chojuro, the leader. He impersonated a prostitute. In an act, this prostitute flared up and closed the sliding-doors as she went out. At the rehearsal, this action was not satisfactory to Chojuro, who disapproved various actions by Yayegiri in closing the sliding-doors, saying that it resembled the ways of the wife of a tradesman, of the wife of a samurai and what not. At last, Yayegiri became angry and closed the sliding-doors roughly, at which Chojuro at last smiled with satisfaction, saying that that was just an action of the prospitute in anger and wishing Yayegiri to put it in practice on the stage.

Fujikawa Buzayemon (1618-1733) was the best *kataki-yaku* (the villain's part) of the time. He died at the age of 112. He was not noted until he became old, when he leaped into fame. He possessed no exceptional ability, but his experience and seniority made him popular among theatre goers.

Mihara Judayu was another *kataki-yaku* of note. He was connected only with theatres in Osaka. A tall man, he used to take the part of wicked men, and horrified even his companions on the stage. This is suggestive of his ability.

In Yedo, the theatrical world was lonely for a time after the death of Ichikawa Danjuro the First and Nakamura Shichisaburo. In the meantime, Ikujima Shingoro (1671-1733) shone alone. He came to Yedo from Osaka in the 2nd year of Genroku (1689). At first. he played at the Yamamura Theatre. He imitated Nakamura Shichisaburo and steadily advanced in skill. He most skilfully played the lover's part. Being thin, he did not make a very good show on the stage. When he was 44 of age in the 4th year of Shotoku (1714), he fell in love with Enoshima, a waiting-woman in the palace of the shogun. He stole in to the inner part of the palace, where men were forbidden to enter. This was brought to light, in consequence of which Enoshima was exiled to Shinshu and Shingoro to Miyake Island, where he died 20 years later. Ikujima Daikichi, his younger brother, was somewhat noted as an *onnagata* (an actor taking female parts). He fell in love with the widow of Lord Owari and stealthily visited her in the inner part of her mansion. He was discovered and was put in prison. It is strange that the two brothers ruined themselves on account of secret love affairs.

Nakajima Kanzayemon (1671-1716) played at first villains, but later acted as the leader. He venerated Ichikawa Danjuro the First and imitated his actions. He died at the age of 55.

Murayama Heizayemon came from Kyoto to Yedo in the Genroku era and played at the Yamamura Theatre. He acted after the model of Sakata Tojuro. He was good at taking soldier's parts.

Matsumoto Koshiro (1674-1730) was a typical actor in Yedo. Coming up to Yedo from Shimofusa Province, he became a pupil of Hisamatsu Tashiro. At first, he played woman's parts, but later, took the leading parts. He died at the age of 55. He was adept at *jitsu-goto* and *ara-goto*, and never impersonated tradesmen, except on a few occasions. He took after the actions of Ichikawa Danjuro the First and won equally good fame to Ichikawa Danjuro the Second in the next age. He was rather too small and too quick in speaking. The present

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Matsumoto Koshiro, of the Imperial Theatre, is one of the greatest actors in Japan. Seven generations have followed the founder of the line.

There were in Yedo many good actors playing female parte then. All of them came from Osaka and succeeded in Yedo. Asao Jujiro was one of them. A pupil of Yoshizawa Ayame, he played at the Yamamura Theatre in the sixth year of Hoyei (1709) and carried the house. Arashi Kiyosaburo, another member of the group, came from Kyoto in 1707 and acted successfully the part of Yaoya Oshichi, a pretty girl, who set fire to her house, plotting to meet her estranged lover. He most excelled in impersonating a prostitute in a love affair.

Let us give an account of the play-books down to this period. The first playwright in Japan was Nagoya Sanzaburo, but he left no books of drama behind him as he only stated orally his plays.

In the early period of the Japanese stage, the daily program had a posture-dance called *waki-odori* in the first part and the second, third and fourth parts were one-act dramas, known as *hanare-kyogen*. In the Genroku period, these one-scene pieces became a series. The first playwrights, whose names were set forth in play books were Fukui Yagozayemon in Osaka, who wrote Beggar's Revenge and Miyako Dennai in Yedo, who wrote *Imagawa-Shinobiguruma*, both of which were in series. Originally, the plays simply gave an explanation of the plots, and no dialogue, which was left to the choice of the actors. But this form of play was changed greatly in the Genroku period, when the dialogue, too was composed by the dramatists.

Tominaga Heibei signed a playbill as a playwright in the 8th year of Enpo (1880). His master was Kaneko Rokuyemon, who was a pupil of the abovementioned Fukui Yagozayemon. Tominaga was once told of the unskilfulness of his plays. He replied that unskilfullness was good, for if he were skilful and the people were tired and satiated by his plays, that would annoy the playwrights coming after him.

Kanke Kichiyemon, a fellow-pupil of Kaneko Heibei, wrote dramas for Sakata Tojuro jointly with the famous Chikamatsu Monzayemon. Upon the death of Sakata, he left Kyoto and went on the stage at the Arashi Sanjuro Theatre, Asaka. He knew himself well and did not like to write plays about none but the deceased, who made the most suitable characters for his plays.

Azuma Sanpachi wrote plays. His *Oshichi-Utazayemon* written for the Arashi Theatre, Osaka, in the third year of Hoyei (1706) was popular. He was a writer of vulgar plays suitable to the season. His life as a playwright was very short.

Chikamatsu Monzayemon (1653-1724) towered high above his comtemporaries. He is considered as the greatest dramatist in Japan. In his youth, he was a common play-wright. In the 5th year of Enpo (1677) or at the age of 25, he wrote for the Mandayu Theatre, Kyoto, the transformation of the revengeful ghost of Fujitsubo, a court lady, into a serpent. This play won great public applause, which distinguished Chikamatsu as a playwright. Later, he wrote balad-drawas for Uji Kagajo, a balad-drama singer, and also for Takemoto Gidayu, a rival of Uji. He wrote plays for Sakata Tojuro, including *Ima-Genji-Rokujujo*. For Mizuki Tatsunosuke, he wrote the "Cat."

He served as a go-between in adapting the actions of puppets to dramas, some of which remain even to-day, when they are shown in some typical scenes in classical

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dramas. He took models in his dramas from among the contemporary actors, and plenty of ballad-drama was introduced onto the stage, there being still a number of *joruri-mono* ballad-drama plays remaining on the stage to-day.

Since the death of Sakata Tojuro, Chikamatsu interested himself nearly entirely in balad-drama writing for Takemoto Gidayu, his friend and an extraordinary character in the dramatic world; and he wrote but few plays. Had he made more effort in the theatrical world, play writing would perhaps have earlier development.

As the first noted playwright in Yedo, we may mention Kawarasaki Gonnosuke, an actor, who wrote the "Revenge of the Soga" in three acts at the Morita Theatre in the 5th year of Kanbun (1665). Ichikawa Danjuro the First wrote not a few plays in series and Nakamura Shichisaburo *Asamaga-take*.

In the Enkyo era, Ichikawa Danjuro, an actor, also wrote dramas. This is particularly noteworthy. His plays were in fcur or five acts. The plays were entirely historical. They may be divided into three parts. One part is of the monarchy and is called *odaimono*, with ghastly and frightful deities, revengeful ghosts and the like, as the principal heroes. "Acara" and "Narukami-Shonin" belong to it. Another part is of the Gen-Pei period and is called *jidai-mono*, with brave warriors as heroes such as Soga-no-Goro and Musashibo-Benkei. Still another part is of the Ashikaga period, and particularly of the age of Higashiyama Yoshimasa, and is called *oiye-mono*, with crafty loyalists such as Arajishi Otokonosuke or villains such as Fuwa Banzayemono, as heroes. These plays showed the actual life of the samurai and daimyo in the Tokugawa period although it was prohibited to so describe them openly by the Government, and the scenes were laid in the Higashiyama period.

This classification has been observed by posterity on the strge as typical classical plays.

Hayakawa Dengoro (1655-1719), whose favorite role was a villain, was another actor writing plays, when he came from Osaka and settled in Yedo. He wrote "Fuwa-Nagoya" and "Narukami," favorite plays of Danjuro the First, probably upon consultation with Danjuro. Nakamura Denshichi was the first professional playwright in Yedo. He was a cousin of Nakamura Kanzaburo, the proprietor of the Nakamura Theatre, and was once a pupil of Nakamura Denkuro, a famous actor. He took pains in staging. He contrived the *seridashi* (emergence from the cellar) and the *bunmawashi* (revolving of the stage). He declared plays must be made with the same idea as drawing pictures and so well as to make the spectators forgetful of their domestic troubles, as they came to the theatce for recreation. This suggests the ideas of the playwrights of the age. He left no famous works behind him, but epochal improvements of staging.

The Tokugawa Governmen kept strict control over the theatrical world. In the 3rd year of Hoyei (1706), the Yamamura Theatre vanished as a result of the love affair of Ikushima Shingoro, its actor, with Enoshima, a waiting-woman of the palace of the Shogun. The matter did not end in this, but extended its influence to the remaining three big and nine small theatre in Yedo, which suspended under Government order. Several months afterwards, the three big theatres were allowed to resume after petitions and movements made in various quarters. At the same time, their locations were restricted to Sakai-cho, Fukiya-cho and Kobiki-cho, of which the first named was held by the Nakamura Theatre, the second by the Ichimura Theatre and the last by the Morita Theatre. The actors were not allowed to live outside of these districts nor to have free intercourse with the general public, lest they should corrup public manners. It was also prohibited to lower bamboo blinds over the dress-circles of the theatre. The seats were provided for society people and palace ladies-in-waiting coming incognito. This put a stop to theatre going by these people, and the theatres became the exclusive possession of the middle and lower classes of society.

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Japan's Trade with France

JAPAN had very important tradal relations with France early in the Meiji era, when relations were more friendly than between Japan and any other European country. Japan, therefore, owed very much of her civilization to France. The tradal relations between the two countries were ill affected, however, by the Franco-Prussian War, which changed the conditions in Europe. In the meantime, Japan exported much more to France than importing from her, except in 1875, when the imports exceeded the exports.

Export Trade.—In 1873, when Japan's oversea trade was still in a state of infancy, the exports to France reached the value of 3,620,000 yen, being 16 per cent. of the total export trade. The volume increased yearly and came to 7,580,000 yen in 1876, or 27 per cent. of the total. In subsequent years, it dwindled away. Later, it revived and was brought up to 10,320,000 yen in 1882, or 27 per cent. of the total. For a while after that, it fell off, but it improved from 1886 and stood at 14,260,000 yen for 1888, or 20 per cent. of the total. The percentage began to decrease afterwards, while that taken by other countries increased due to a great expansion of market for Japanese products in other directions of the world, although the French trade increased in amount. In 1899, the figure stood at 29,250,000 yen, being double the amount of a decade previous. In 1904, it amounted to 36,320,000 yen, an increase of about 50 per cent. In 1905, it decreased 10,000,000 yen, but it recovered the next year. In 1913, the volume reached 60,230,000 yen, being about 80 per cent. above the figure for 1904. It began to show a great increase in 1915 and attained 142,200,000 yen in 1918, when the export trade was generally very prosperous. In the meantime, it decreased in percentage. In 1899, the percentage was 14 per cent., but it was 11 per cent. in 1904, 10 per cent. in 1913 and 7 per cent. in 1918. Since 1919, the trade was at a low ebb, and amounted only to 25,660,000 yen in 1923, being little better than 2 per cent. of the total. In 1924, however, it recovered suddenly to 85,790,000 yen, being the largest ever recorded since 1919. At the same time, it improved to 5 per cent. in percentage.

Import Trade.—The import trade with France began in 1873 with 2,490,000 yen. It stood in the neighbourhood of 3,000,000 yen until 1881, being 10 per cent. of the total import trade of Japan. For the five years beginning 1882, however, the amount stood nearly unchanged at 700,000 yen, or 5 per cent. of the total. In 1888, it swelled to over 4,000,000 yen, 6 per cent. of the total. Subsequently, it declined again. In 1892, it improved a little and in 1896, it stood at 7,680,000 yen, 4 per cent. of the total. For a subsequent number of years, it had some ups and downs, until it reached 8,100,000 yen in 1900, being 3 per cent. of the total and breaking the record in the Meiji era. In the present Taisho era, the situation steadily improved. In 1919, after the World War, it stood at 8,830,000 yen. The figure rose 80 per cent. in 1920 with 14,480,000, yen. In 1922, it stood at 18,460,000 yen and in 1923, at 22,200,000 yen. In 1924, it gained 50 per cent. and amounted to 32,770,000 yen. Recently, it has been showing a more favourable tendency.

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Japan's Exports to France.—The list of goods exported from Japan to France is headed by raw silk, waste silk and floss-silk. In 1921, the raw silk exported from Japan to France reached 21,450,000 yen, being 5 per cent. of the total export trade of the staple. In 1922, the percentage rose to 8 per cent. with 55,190,000 yen. In 1923, the value fell to 7,230,000 yen, being 10 per cent. of the total. In the first half, 1924, the volume increased 70 per cent. over the same period, 1923, being 31,220,000 yen with 12 per cent. of the total as against 3 per cent. as previously. France became thus the best customer of Japanese silk, except America. Raw silk has led the list, followed by waste and floss silks. The latter two articles amounted in value to 5,790,000 yen in 1921, being 56 per cent. of the total exported from Japan, to 7,540,000 yen in 1922, being 52 per cent. of the total and to 4,140,000 yen in 1923, 52 per cent. of the total. For the first half, 1924, it reached 4,990,000 yen, an increase of 40 per cent. over the like period, 1923, being 40 per cent. of the total. In the waste and floss silk trade, France comes first. France got from Japan 26 per cent. of the total amount of raw and waste silks imported in 1922, 10 per cent. of that in 1923 and 11 per cent. of that in the first half, 1924. For France, too, Japan is a very important supplier of her needs of raw and waste silks.

Silk fabric is one of the most important goods exported from Japan to France. In 1921, the amount shipped to the country was 4,640,000 yen. It was less than the volume of waste and floss silks. In 1922, however, the figure increased 80 per cent., or to 8,390,000 yen, with which the article assumed the highest position among the Japanese exports to France, except raw silk. In 1923, the amount lost 30 per cent. and stood at 5,780,000 yen. Still the position next in importance to raw silk was retained. For the first half, 1924, the volume was twice as much as figure for the same interval, 1923, with 4,890,000 yen, which even surpassed the yearly amount for 1921. Japanese silk fabrics go principally to America, England, Australia, India and France in the order named. To mention the French position in the total export trade of the goods of Japan and her share of it, it was the seventh in position and 5 per cent. in share in 1921, the fifth in position and 8 per cent. in share in 1922, and the sixth in position and 6 per cent. in share in 1923. In the first half, 1924, the share was 8 per cent. as against 5 per cent. in the same period, 1923. In 1922, France received from Japan 28 per cent. of the total amount of silk fabrics imported. In 1923, the proportion was 25 per cent. and in the first half, 1924, it was 29 per cent. as against 30 per cent. for the same period, 1923.

Braids for hat making stand fourth among the goods exported from Japan to France. In 1921, they amounted in value to 810,000 yen. In 1922, the amount gained 80 per cent. and reached 1,550,000 yen and in 1923, it increased further to 1,390,000 yen. In the first half, 1924, it stood at 840,000 yen, gaining 5 per cent. over the figure for the same interval, 1923. France stands third in the list of countries, to which the goods are exported from Japan, being preceded by America and England in the order named. The French share of the total export trade of the goods was 12 per cent. in 1921, 14 per cent. in 1922 and 14 per cent. in 1923. In the first half, 1924, it was 21 per cent. as against 15 per cent. for the corresponding period, 1923.

The amount of camphor exported from

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Japan to France was 180,000 yen in 1921, 430,000 yen in 1922 and 560,000 yen in 1923. In the first half, 1924, it was 240,000 yen as against 370,000 yen and 210,000 yen for the same interval, 1923 and 1922 respectively. France is one of the most important customers for Japanese camphor as are also America, India and England. The French share of the total export trade of the goods was 6 per cent. in 1921, 6 per cent. in 1922, 8 per cent. in 1923 and 7 per cent. in the first half, 1924. Among the countries to which the goods were exported, France stood fifth in 1921 and fourth in 1923.

Other articles ranking after the above-mentioned most important exports to France are earthen and porcelain wares, buttons, vegetable oils and menthol crystals. The value of earthen and porcelain wares exported to France was 400,000 yen, 2 per cent. of the total, and for the first half, 1924, it was 190,000 yen, 2 per cent. of the total and a decrease of 30,000 yen from the same period, 1923. The Japanese products imported into France were 31 per cent. of the total in the first half, 1923 and 22 per cent. of that in the first half, 1924, holding an important position among the French import trade in these goods. The amount of vegetable oils exported to France was 280,000 yen in 1923, 1.1 per cent. of the total, and that country is Japan's best customer for them, except America. The amount of buttons exported was a little less than 300,000 yen in 1921, 4 per cent. of the total, and was 370,000 yen in 1922, 6 per cent. of the total. The amount of menthol crystals was 140,000 yen in 1923 and 360,000 yen in the first half 1924, being 4 per cent. and 8 per cent. of the total respectively.

Imports from France.—Woollen and worsted yarns have come into importance as an import from France of late. The amount was 8,270,000 yen in 1923, and it increased to 7,940,000 yen in the first half, 1924, being twice as much as the figure for the same period, 1923. The French share of the trade rose in proportion. It was 11 per cent. in 1923 and 22 per cent. in the first half, 1924 as against 10 per cent. for the same period, 1923. In value, the goods head the list of the goods from France, which comes third as suppliers, following Germany and England. In 1922, France exported to Japan 2 per cent. of the total to the world. The percentage increased to 10 per cent. in 1923. Japan thus became an important customer for these goods from France.

Vegetable fragrant oils, perfumes, natural and artificial come next in importance to woollen and worsted yarns. It is not exactly known how much has been imported from France. Foreign trade returns of France show that the amount to Japan was 23,140,000 francs in 1922, 37,130,000 francs in 1823, an increase of 60 per cent. over the preceding year, and 21,690,000 francs in the first half, 1924, although the latter shows a slight decrease from the same period, 1923. The Japanese share of the French export trade of these goods was 11 per cent. in 1922, 9 per cent. in 1923 and 14 per cent. in the first half, 1924 as against 12 per cent. for the same period, 1923. Japan is thus a good customer for these goods from France.

The third place is taken by machinery and parts thereof. Japan imported them from France to the amount of 1,530,000 yen in 1921, 2,680,000 yen in 1922, 2,530,000 yen in 1923 and 1,460,000 yen in the first half, 1924. The figure was 1 per cent. of the total import trade of the goods into Japan in 1921, and it was 2 per cent. in 1922, 2 per cent. in 1923 and 2 per cent. in the first half, 1924. France stood sixth among the

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countries exporting the goods to Japan in 1921, and it was fourth in 1922 and fifth in 1923 and 1924. The Japanese share of the French export trade of these goods was 3 per cent. in 1922 and 1923 and 2 per cent. in 1924.

Automobiles and parts thereof were bought from France to the extent of 630,000 yen in 1923 and of 440,000 yen in the first half, 1924, an increase of 20,000 yen over the same period, 1923, being 5 per cent. and 3 per cent. of the total import trade in these goods here respectively. France stands foremost as the supplier of these goods, except England and America. France exported to Japan 1 per cent. of the total in 1923 and 1924.

Besides, there are such important imports from France as woollen fabrics, books, newspapers, prints, photographic supplies, iron, steel, chemicals, soaps, dyes, wines, etc. Those which increased remarkably for special reasons in the first half, 1924, were iron, steel, aircraft and their parts. Iron and steel stood at 4,000,000 yen for the first half, 1924 as against 800,000 yen for 1923, and aircraft and their parts increased to 2,000,000 yen in the first half, 1924. The Japanese share of the French export trade in these goods was 1 per cent. for the former in the first half, 1924 and 42 per cent. for the latter as against 3 per cent. for the same period, 1923. French dyes are not so important for Japan, but for France, Japan is a very good customer for these goods, for the Japanese share of her export trade in them was 96 per cent. for the first half, 1923 and 13 per cent. for the same period, 1924.

Appended is a table showing Japan's trade with France since its inception in 1873:—

(In Thousands of Yen)

YEARS	EXPORTS			IMPORTS		
	To France.	Total.	Proportion. per cent.	From France.	Total.	Proportion. per cent.
Yearly Average of 1873-1877 . .	4,472	22,126	2.0	2,872	26,526	1.1
Yearly Average of 1878-1882 . .	7,063	34,173	2.1	3,053	32,617	0.9
Yearly Average of 1883-1888 . .	8,384	41,714	2.0	1,687	32,789	0.5
Yearly Average of 1889-1892 . .	13,892	72,599	1.9	3,556	69,708	0.5
Yearly Average of 1893-1897 . .	21,255	122,798	1.7	5,132	145,190	0.4
Yearly Average of 1897-1902 . .	24,690	219,145	1.1	5,863	262,742	0.2
Yearly Average of 1902-1907 . .	36,129	357,290	1.0	5,118	417,057	0.1
Yearly Average of 1908-1912 . .	41,547	444,850	0.9	5,429	485,497	0.1
Yearly Average of 1913-1917 . .	57,111	769,525	0.7	4,584	729,971	0.1
1918	142,199	1,962,100	0.7	3,730	1,668,143	—
1919	66,844	2,098,872	0.3	8,831	2,173,459	—
1920	71,652	1,948,394	0.3	14,481	2,336,174	0.1
1921	33,166	1,252,837	0.2	11,691	1,614,154	0.1
1922	78,686	1,637,451	0.5	18,462	1,890,308	0.1
1923	25,646	1,447,751	0.1	22,201	1,982,230	0.1
1924	85,789	1,807,233	0.5	32,771	2,453,390	0.1

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Plum-Blossoms

PLUM-BLOSSOMS are simple and lonely, not gorgeous like cherry-blossoms. Moreover, the plum-blossom season is still cold and snowy, and the noted places for plum-blossoms mostly lie in the suburbs. Still the Japanese like to go to such out-of-way places to see the lonely blossoms in the cold weather. We can find no other nation in the world with a similar taste except the Chinese.

The Oriental taste for plainness and quietness finds expression in tea-making and flower-arrangement. Plum-blossom viewing is another manifestation of it. Neatness is the life of plum-blossoms. A plum-tree standing amid withered grasses putting forth a few white blossoms, is a typical form of it.

Plum-trees are most valued, when they have interesting shapes of trunks and branches, whereas cherry-trees are most prized as a mass of bloom. When they have their trunks crooked and lying down on the ground, overgrown with moss and parasites they most please the viewers as having an antique appearance. Cherry-blossoms are suited for viewing merrily in parties, who make feasts and dance under them. Plum-blossoms are for viewing quietly in small companies, who look seriously as they drink together from their gourds of *sake* and compose *uta* or *haiku* and write on *tanzaku* (strips of paper), which are hung on branches of the plum-tree or they read others' *tanzaku*. The plum tree is peculiar to the Orient. It originally grew in Central Asia. It came from China to Japan at an unknown age. The *Kojiki*, the oldest book in Japan, says nothing of the tree, and it is first mentioned in the *Mannyo-shu*, the oldest collection of odes in the country.

One of the odes by Kaki-no-moto-Hitomaro reads:

Umé no hana
Sakéru okabe ni
Iye oreba
Toboshiku mo arazu
Uguisu no koye

(In a house on a hill-side of plum-trees in bloom, one can hear the singing of nightingales, which alleviates desolation.)

In the reign of the Emperor Shômu (724-748 A. D.), plum-trees were planted in different places and were prized by men of good taste, there being plum-blosoom viewing feasts held here and there. In the 10th year of Tenpyô (738 A. D.), the Emperor visited the Department of Finance, where he saw wrestling matches, and on his return home, he worshipped at the Nishiji-no-miya. He found a plum-tree in front of it, and told Shimomichi-no-Mabi, one of the attendants, that he loved plum-trees, but he regretted its that he could not see blossoms, as it was not yet spring. He wished each attendant to compose an ode on plum-trees, depicting the spring scene. About thirty men composed odes on the spot. The Emperor praised and rewarded them with pieces of silk.

Plum-blossom banquets were often held after that. In January of the 6th year of Shôwa in the reign of the Emperor Nimmei, many literary men gathered at the Jinjuden in the Imperial Palace and were given the subject for an ode "the plum-tree in the snow."

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When the Emperor Kwammu transferred the capital to Kyoto, one of the new palace buildings was named the Gyoka-sha. The name means the condensation of blossoms and was adopted from the plum-trees planted in the garden. Plum-trees have thus been associated closely with the Imperial house of Japan.

There are numerous kinds of plum-trees in Japan, of which the following may be mentioned as typical:—

Yabai.—This means wild plum-trees. They are distributed extensively. The flower has five petals and is white. This is the species, which has been often made a literary subject since ancient times. It is the simplest of all the species, but is rich in rural charm and characteristic features of plum-trees.

Kobai.—This resembles *yabai*, but has less blossoms. The flower is elegant. Its double-petalled blooms are later than the single.

Kagajiro.—This is a kind of *yabai*, but has a finer trunk. Lord Mayéda of Kaga made it his family crest. Sugawara-no-Michizane, a great statesman and poet in the time of the Heian Dynasty, was fond of plum-trees. Everywhere in Japan, where there is the Tenman Shrine, which is dedicated to the spirit of that statesman, we find a row of plum-trees in its grounds. Michizané was the ancestor of Lord Mayéda, and it is not strange that he adopted a plum-blossom as his family crest.

Kunbai.—This is another kind of *yabai*. The flower is very pretty and is snowy white. It is very fragrant. The name was given by the Reizei family, an illustrious family connected with Japanese poetry.

Zangetsubai.—The buds are pink, but the blossoms are snowy white with a large border. It blooms about January of the old calendar. The name means the plum-blossom of the moon in the morning sky and was derived from the fact that the blossom grows gradually from pink to white like the moon in the morning sky.

Kanbai.—This is an early-flowering species and is also called Taisetsubai. It is single and white. The flower is a little larger than *yabai*. It blooms before the spring.

Koume.—The flower is smaller than *yabai* and the fruit is proportionately small. There are two kinds, Shinshû and Koshû, the former bearing a slender fruit and the latter smaller but with more flesh.

Shosuibai.—Another name of this is *Chaseibai*. The flower looks downward. It resembles the flower of tea. It is large and fragrlant. It is both single and double.

Ryokugakubai.—The single is called *Getsuyeibai* and the double *Hakuunbai*. It came from China in the Teikyô era (1684-1687 A.D.) The calyx is greenish.

Shirotae,—It is single. It has six petals, while other blooms have five. The calyx is greenish. It belongs to a rare species.

Yamabito.—The petal is round and resembles *Getsuyeibai*. It is fragrant. The calyx is reddish-yellow.

Furyubai.—It is single with a greenish calyx and is light-crimson. It is the most valuable of the greenish calyx species.

Zansetsubai.—Another name of it is *Kisaragi*. The twig is copper-coloured. The flower is single and fragrant.

Garyubai.—It took its origin in the *Garyubai*, a celebrated plum-tree at Kameido, the trunk of which is like a couchant dragon. It was named by Lord Mitsukuni of Mito. The flower is monopetalous and is mostly white and partly light-crimson.

Seigakubai.—The calyx is light-greenish. The flower is pure white and elegant.

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Tobai.—Another name is *Hachigatsubai* (August plum), as it bears fruit until about August. It is monopetalous and white with purple calyx.

Jobai.—Another name is *Fudanbai.* It is monopetalous and has a pretty poppy-colour.

Suzuume.—The flower is big like *Yabai*, some having six petals. It is white and is monopetalous. When the fruit is ripe, the kernel comes out of the flesh, and makes a sound, when the fruit is shaken. Hence, the name (*Bell Plum*).

Aoyagizome.—Another name is *Ide-no-sato.* It is white and double. The bud is as greenish as kerria or willow, from which the name was derived, *Ide-no-sato* being a noted place of kerrias.

Eizanshiro.—It is white and double. There are numerous pistils. It is fragrant and is greenish, which gives it an elegant appearance.

Hassakubai.—It blooms at the beginning of August of the lunar calendar, *Hassaku* meaning August 1st. It is crimson and double.

Kobai.—It is the same as the flowering tree before the Jinju-den in the reign of the Emperor Nimmei, who banquetted, viewing it, as described.

Asakayama.—It is monopetalous and red. It blooms in September of the old calendar. It is called *kankobai* in Kyoto.

Tojibai.—It is also monopetalous, red, and small. It flowers towards the end of December, or *Toji.*

Suobai.—It is deeper in coluor than *kobai.*

Gyokukobai.—It is either white or red. The red is also called *Gyokuko* and the light-crimson *toyade-no-taka* (the hawk from the roost), as the white feather of the bird is light-crimson. It is the most valuable.

Where must we go for plum-viewing in Tokyo and vicinity?

Shiba Park is the best place in Tokyo. Numerous plum-trees are planted in rows on both sides of the road, beside the bronze statue of Marquis Okuma. They were transplanted from the *Ginsekai* (a famous plum garden at Tsunohazu, Tokyo). Next comes the Botanical Gardens, Koishikawa, were there are many old plum-trees well preserved from the Tokugawa period. Some overlook the pond, adding to the beauty of the garden.

The plum-garden in Hibiya Park is in the vicinity of the former site of the band-stand and around the Matsumoto-rô Restaurant. There is one in the precinct of the Meiji Shrine. The Kameido Shrine garden and the Hyakka-en, Mukôjima have many old plum-trees, vestiges of the prosperity of by-gone days. The Uméyashiki at Kabata and the Kagetsuen at Tsurumi are also noted for plum-blossoms.

The Hara-mura plum-orchard is a little away from the last mentioned two places. The visitor takes the Government electric car at Tokyo Station as far as Kabata, where he changes car and goes to Yaguchi Station on the private Meguro line, at which he alights and goes 5 or 6 *cho* towards the south-west until he reaches the grove. It stands on the clear stream of the Tama-gawa. Hundreds of old plum-trees bloom in it from the middle of February, led by the *Rtsshunbai*, which is most noted, and they present a picturesque charming sight.

The Komukai plum-orchard lies on the opposite side of the river, which is crossed by a ferry at the Yaguchi-no-watashi.

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Plum-trees are comparatively few there, but the prospect over the Rokugô embankment is fine. Automobiles carry visitors to Kawasaki Station. It is interesting to go down the river by boat to Anamori, where there is the famous shrine of Inari.

The Sugita plum grove lies on the outskirts of Yokohama. The visitor from Tokyo takes the Government electric car to Sakuragi-cho, Yokohama, from which he rides in the street car as far as Yawata-bashi in thirty minutes, then takes a motor-bus, which carries him to the grove in 10 minutes. The bus runs along the sea-coast, commanding a fine view of the Byôbuga-ura Bay. The plum-trees begin to bloom towards the middle of February, and cover the whole village with their snowy flowers. There are a few which are very old and famous, and above all, the Tamadareume in the precincts of the Myôho Temple is most noted, with its mossy old trunk.

The plum-garden at Atami is about a *ri* from the Atami Hot Springs. The plum-trees were planted by the late Baron S. Nagayo early in the Meiji era. There are two rivulets running through the garden. There are cranes presented by Marquis Asano, and tasteful arbours. From a hill, one can overlook the whole garden. Plum-trees there are in full bloom before the middle of February, which is earlier than in other places, as the place is very warm.

The Yoshino-mura plum grove is on the Government Central Line. The visitor takes the train from Iida-machi Station or Shinjuku Station to Tachikawa Station, and rides then on the Ome railway for about an hour. Leaving it at Hinatawada, he goes about 10 *cho* along the upper reaches of the Tama River and reaches the plum grove. There are about 6,000 plum-trees there, and they are in full blossom in the middle of March. Farm houses are interspersed among them. The garden faces the Tama River and is backed with the Chichibu Mountains. It is called New Tsukigasé, as it resembles Tsukigase in Yamato Province, the most celebrated grove of plum-trees in Japan. Mr. Katai Tayama, a great novelist and a traveller, has praised the garden as the best place for plum-viewing in the vicinity of Tokyo.

The plum-garden of Mito is in the compounds of the Kairaku-en. Mr. Taikan Yokoyama, one of the greatest artists in Japan, has recommended it as the best place for plum-viewing in the vicinity of Tokyo. When the train is nearing Mito Station, one can look to the right over the Mere of Senba, with eight celebrated views chosen by Lord Tokugawa Mitsukuni, Mito and to the left the Kairaku-en, one of the most famous gardens in Japan, built by Lord Rekko Mito. In the plum-viewing season, there is a temporary station set up near this garden.

North-west of this garden stand many old plum-trees with mossy branches in different and strange shapes. The most tasteful part of the garden is the cliff, on the top of which stands the arbour Kobuntei. It is dotted with old plum-trees of graceful shapes. The mere can be overlooked from the garden.

The Tokiwa Shrine, which is dedicated to Lord Giko and Lord Rekko of Mito, lies close by, and the site of the former Mito Castle is the second public garden. There are some other places worthy of visit in the neighbourhood.

Tsukigase is the most celebrated place for plum viewing in Japan. A feature is the extensiveness of the area. Since Setsudo Saito, a great scholar of Chinese classics in Isé Province, wrote a record of a trip to it, Tsukigase came to be more widely known in the country than before. The eight villages and nine valleys standing on both sides of the Nabari River are luxuriant with plum-trees, tens of thousands of which can be seen at a glance from the hill. Being mountainous, the district is colder than other places and the plum-trees there bloom proportionately late and are in full blossom only in the middle of March.

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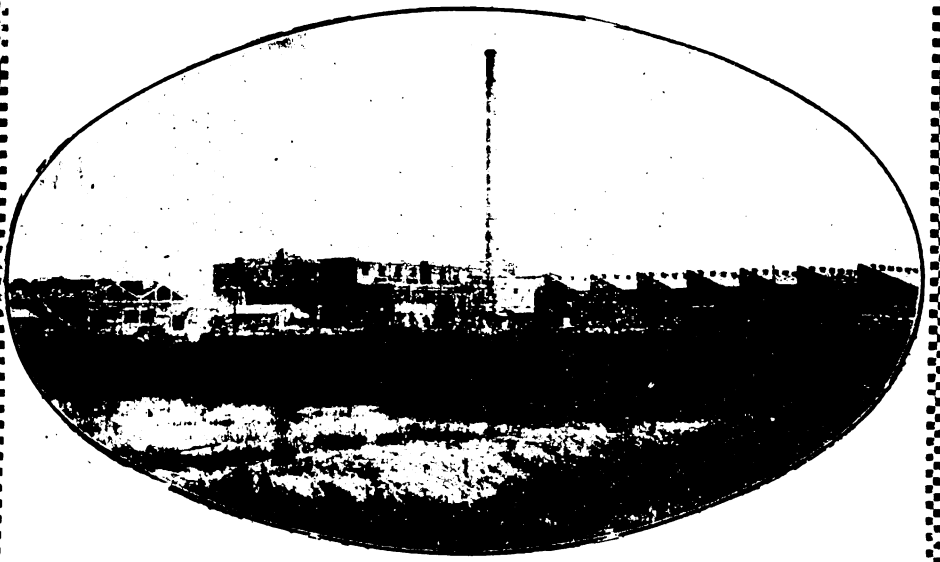

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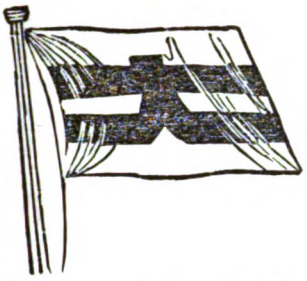

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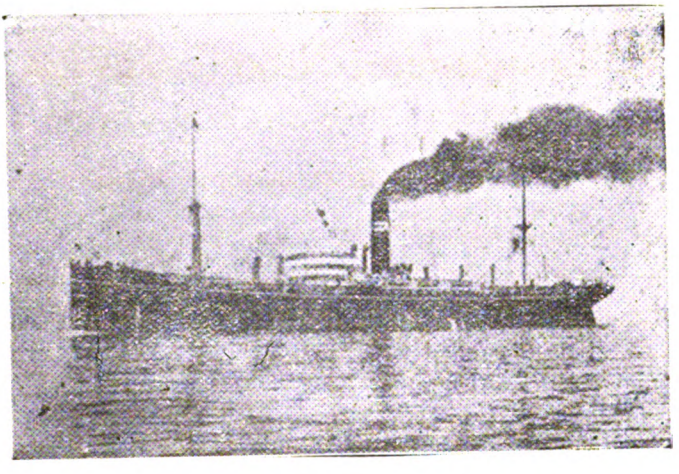

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